

73rd SEASON • July 17 - 31, 2010

Maestro Bruno Wells Farewell Season

CARMEL **BACH**
FESTIVAL

73rd SEASON • July 17 - 31, 2010

Maestro Bruno Weil's Farewell Season



2010 CARMEL BACH FESTIVAL • CELEBRATING OUR 73rd SEASON

*Congratulations to the Bach Festival
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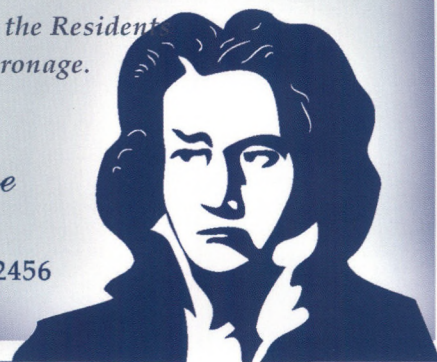
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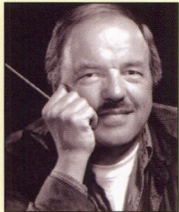
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CELEBRATING OUR 73RD FESTIVAL SEASON

2010 SEASON SPONSORS:
DAVID & ROBERTA ELLIOTT AND JEPHTHA & ELIZABETH WADE

Welcome



Dear Friends and Family of the Carmel Bach Festival,

It has been my joy to return to Carmel for each of the last 19 years and conduct some of the world's finest music. In this last year as your Music Director and Conductor, my joy is tempered—it is a bittersweet time. Truly the Festival has been a central part of my entire musical career. Starting with my introduction to the United States as a young exchange student in Fresno I became familiar with this beautiful and charming Central Coast. As my career progressed it was my privilege to conduct many of the world's symphonies and festivals, but how exciting it was to be asked to be your Music Director in 1991 and return to some of my American roots!

Over the last two decades I have found myself awed, inspired, and transformed by the genius of Johann Sebastian Bach. We have experienced together his formative influence on Haydn, Mozart, Beethoven, Brahms and many others. Given your frequent generous applause I know you have shared in and appreciated the beauty of Bach and his many successor composers as well as the performance standards we have attempted to achieve.

In reviewing my time with the Festival I am grateful for so many things: the virtuosity and steadfastness of Concertmaster Elizabeth Wallfisch and the musical knowledge and competence of Stage Manager Michael Becker, both of whom retire with me; the unparalleled ensemble of talented musicians; the beautiful sound of our totally remodeled Sunset Center concert hall—a ten year community project; our Staff and Board for whom no task has been too great or too small; and you, our generous patrons and audience.

So, with a full heart I thank you for sharing a very special part of my life and allowing me to add some additional beauty to yours. Now, let the music begin, because this is why we come.

Bruno Weil

Bruno Weil, *Music Director and Conductor*



*In this world of change, nothing which comes stays,
and nothing which goes is lost.*

-Anne Sophie Swetchine



You've just entered a very special moment in the life of the Carmel Bach Festival—the farewell season of our 19-year maestro, Bruno Weil, and of our 18-year concertmaster, Elizabeth (Libby) Wallfisch. It has truly been a thrill to witness how their genuine artistic partnership, profound musicianship, unusual support and encouragement of artists, and sheer love of music-making has brought the Festival's artistry to new heights.

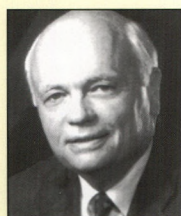
But it goes much deeper than that. Because of their firm musical grounding over the past two decades, the Festival can spread its inspiring reach to new audiences while continuing to capture the hearts of our loyal Festival-goers. As we continue to present in traditional ways that for many have become an annual renewal of the spirit, we are exploring new territory. We are expanding our exploration of music and ideas, such as through our second annual film series that builds on our belief in the value of illuminating the context and culture of music; we are forming new collaborations with our community that

unleash the power of music to transform lives; and we are seeking new avenues for deepening the emotional and intellectual immersion experience that has become a hallmark of this Festival.

Unsung heroes in this talk of building and growing are often those right in front of us, and I want to take this opportunity to express my deepest thanks to Dave Nee, the Festival's Board President. He is a strong, insightful, strategic and rare partner who has gone above and beyond the duties of president, both in time and treasure. Our success in meeting the challenges of the past two years is due in large part to his incredible support and genuine sharing of the work.

So it is with a deeply grateful heart that I welcome you here—with gratitude to Bruno and Libby and our musicians for their fierce commitment to exploring the depth of human experience through music, and gratitude to you, our patrons and Festival attendees, who through your appreciation and support have made this incredible 73-year engagement between music and the human spirit possible.

Camille Kolles, *Executive Director*



Welcome to the 2010 Festival Season!

It is indeed a bittersweet year as Bruno Weil engages us for the last time with rarified performances. We are beyond fortunate to have benefitted from his and Concertmaster Elizabeth Wallfisch's musical passion and uncompromising pursuit of quality performance. We are indebted to them and our musicians for almost two decades of transforming musical experiences, but we are also grateful to you, our very giving donors and attendees, for allowing the music to happen.

The economic decline of the past two years, which we have all experienced, has been especially trying for the non-profit sector—the arts and classical music organizations in particular. Many fine musical companies no longer exist. We at the Festival have tried to address these

conditions promptly, and with care. With much community support, cooperation with our partners, significant cost cutting and a shortened season, we emerged from the 2009 Season better than anticipated.

Given your generous support and the above measures, we have a fair chance of ending the 2010 season with a balanced budget, and for this possibility we thank you! None of this would be possible without you, our patrons, our three hundred volunteers, the artistry of our ensemble and the 19-year legacy of Bruno Weil.

It is with a special sense of gratitude that we welcome you to this Festival and wish for you all the inspiration and beauty this music can offer!

Dave Nee, *President, Board of Directors*

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Contents

Artistic Leadership

Bruno Weil	<i>Music Director & Conductor</i>
Andrew Megill	<i>Associate Conductor & Chorale Director</i>
Elizabeth Wallfisch	<i>Concertmaster</i>
David Gordon	<i>Dramaturge & Master Class Director</i>
Andrew Arthur	<i>Organ & Harpsichord Soloist</i>
John Koza	<i>Youth Chorus Conductor & Assistant Conductor, Chorus</i>
Allen Whear	<i>Chamber Series Director</i>
Michael Beattie	<i>Master Class Music Director</i>
Suzanne Mudge	<i>Tower Music & Outreach Director</i>

Administrative Staff

Camille Kolles	<i>Executive Director</i>
Elizabeth Pasquinnelli	<i>Finance & Operations Manager</i>
Virginia Wright	<i>Director of Development</i>
Dana Werdmuller	<i>Director of Marketing and Public Relations</i>
Luisa Cardoza	<i>Ticket Office Manager</i>
Julia Robertson	<i>Administrative Coordinator</i>

Special Event Support

Ginna B.B. Gordon	<i>Major Events Planner</i>
Timothy Roehl	<i>Events/Operations Associate</i>

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Carlotta H. Mellon, Ph.D.	
Jane Z. Sanders	
James M. Seff	
Donald A. "Duke" Slichter	
William H. Tyler	
Cyril Yansouni	

Festival Production

Douglas Mueller	<i>Production Manager</i>
Carey Beebe	<i>Harpsichord Technician</i>
Paul Rhodes	<i>Librarian</i>
Michael Becker	<i>Stage Manager, Sunset Theater</i>
Patrick Fitzsimmons	<i>Assist. Stage Manager, Sunset Theater</i>
Steve Retsky	<i>Master Electrician</i>
Erin Barlowe	<i>Sound Engineer</i>
Melissa DeGiere	<i>Stage Manager, Chamber Concerts</i>
Trish Hatfield-Carson	<i>Stage Manager, Carmel Mission</i>

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2010 Festival Program

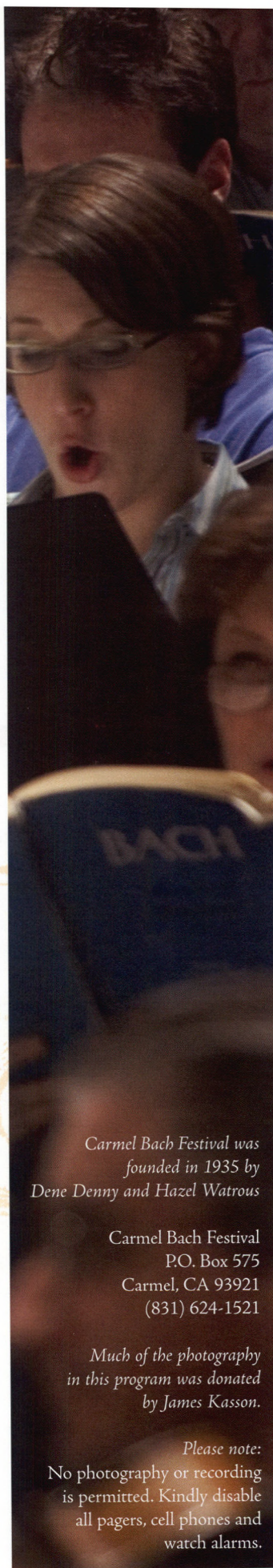
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Carmel Bach Festival was founded in 1935 by Dene Denny and Hazel Watrous

Carmel Bach Festival
P.O. Box 575
Carmel, CA 93921
(831) 624-1521

Much of the photography in this program was donated by James Kasson.

Please note: No photography or recording is permitted. Kindly disable all pagers, cell phones and watch alarms.



Who We Are

Set amidst the stunning architectural and natural landscapes of Carmel, California, the Carmel Bach Festival is a world class, 15-day celebration of music and ideas inspired by the historical and ongoing influence of J.S. Bach in the world. For 73 years the Festival has brought the music of the Baroque and beyond to the Monterey Peninsula for music lovers from the region, the United States and abroad.

The nationally and internationally renowned performers of the Festival orchestra and chorale, along with our cherished local chorus, deliver exuberant performances of rare power and intimate beauty that move the soul and inspire the spirit. A rich summer schedule features full orchestral and choral works, individual vocal and chamber ensemble concerts, recitals, master classes, films, lectures and informal talks, in addition to interactive social and family events.

By the Numbers

56-member Festival Orchestra

28-member Festival Chorale

50-member Festival Chorus

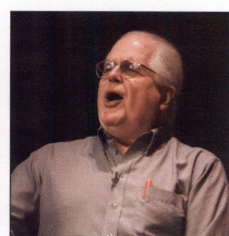
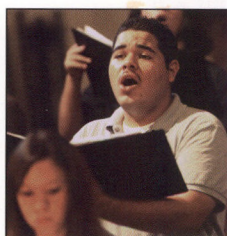
45 Youth Chorus members & Young Musicians

The Carmel Bach Festival—a brief history

In 1935, Dene Denny and Hazel Watrous founded the Carmel Bach Festival on the premise that Carmel-by-the-Sea should become the epicenter of world-class music, art and cultural expression. Both women were musical producers, owners of the influential Dene-Watrous Gallery and well-known for their efforts in enhancing the cultural life of the Monterey Peninsula. The Festival began as a three-day festival of open rehearsals, events, and concerts with Ernst Bacon as guest conductor.

In 1938, Gastone Usigli was named conductor, leading the Festival until his death in 1956. Dene Denny chose the next conductor, a young man named Sandor Salgo. Under Salgo's 36-year leadership the largely amateur Festival became professional and nationally recognized, and was extended to multiple weeks. Salgo's long tenure as a Stanford University professor created a link between musical sponsorship and the emerging study of historical performance practices and a rediscovery of Baroque music.

When Salgo retired in 1991, Bruno Weil was named the Music Director and Conductor of the Carmel Bach Festival. During his 19 years with the Festival, Maestro Weil has advanced the Festival's international reputation for artistic excellence and diverse programming and attracted exciting new artists. The 2010 season will be the final one for Maestro Weil and a true celebration of his cumulative leadership and artistic vision.





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Festival at a Glance

Opening Night Saturday, July 17

- 7:00 pm** **OPENING NIGHT ACTIVITIES**
 Reception*
 Youth Chorus*
 Tower Music*
 Silent Auction Opens*
 Art Raffle Opens*
 Bach Boutique Opens*
- 8:00 pm** **MAIN CONCERT**
The Spirit Triumphant (ST)

Sunday, July 18

- 12:45 pm** **PRE-CONCERT TALK***
Anxious Conscience (S105)
- 1:45 pm** **TOWER MUSIC*** (ST)
- 2:30 pm** **MAIN CONCERT**
St. Matthew Passion (ST)
- 9:00 pm** **CHAMBER CONCERT**
A Musical Offering (AS)

Monday, July 19

- 11:00 am** **CHAMBER CONCERT**
Bach Solo Organ (CM)
- 12:00 pm** **MASTER CLASS**
OPEN SESSION* (CW)
- 2:30 pm** **CHAMBER CONCERT**
Bach to Beethoven (AS)
- 7:00 pm** **PRE-CONCERT TALK***
One Heart to Many (S105)
- 8:00 pm** **MAIN CONCERT**
One Heart to Many (ST)

Tuesday, July 20

- 1:00 pm** **CHAMBER CONCERT**
Song of Songs (ST/F)
- 2:30 pm** **CHAMBER CONCERT**
When in Rome (AS)
- 4:00 pm** **BEHIND THE SCENES***
The Singer Prepares (S105)
- 6:45 pm** **PRE-CONCERT TALK***
Aha! Beethoven (S105)
- 7:20 pm** **TOWER MUSIC*** (ST)
- 8:00 pm** **MAIN CONCERT**
Aha! Beethoven (ST)

Wednesday, July 21

- 10:30 am** **PRE-CONCERT TALK***
Hear, O Heaven (S105)
- 2:30 pm** **CHAMBER CONCERT**
Romantic Visionary (CW)
- 5:00 pm** **CHAMBER CONCERT**
Twilight in Bavaria (CF)
- 5:30 pm** **FILM** *Bach & Friends* (ST)
- 6:00 pm** **MISSION DINNER**
Monteverdi's Italy (CM)
- 7:55 pm** **TOWER MUSIC*** (CM)
- 8:30 pm** **MAIN CONCERT**
Monteverdi Vespers (CM)

Thursday, July 22

- 12:00 pm** **MASTER CLASS**
OPEN SESSION* (AS)
- 2:30 pm** **CHAMBER CONCERT**
Dynamic Duos (CW)
- 4:00 pm** **BEHIND THE SCENES***
Vox Humana (S105)
- 5:00 pm** **CHAMBER CONCERT**
Youth Chorus (CW)
- 7:00 pm** **COMMUNITY CONCERT***
Festival Musicians (OC)
- 7:00 pm** **PRE-CONCERT TALK***
Endless Melody (S105)
- 8:00 pm** **MAIN CONCERT**
All-Handel (ST)

Friday, July 23

- 11:00 am** **CHAMBER CONCERT**
The Grumbling Hive (WS)
- 2:30 pm** **CHAMBER CONCERT**
For the Birds (CW)
- 6:45 pm** **PRE-CONCERT TALK***
Music of Destiny (S105)
- 7:20 pm** **TOWER MUSIC*** (ST)
- 8:00 pm** **MAIN CONCERT**
Music of Destiny (ST)



Saturday, July 24

- 11:00 am CHAMBER CONCERT**
Viennese Matinée (ST)
- 4:00 pm YOUNG MUSICIANS
SHOWCASE*** (ST)
- 6:45 pm PRE-CONCERT TALK***
Triumph of Goodness (S105)
- 7:20 pm TOWER MUSIC*** (ST)
- 8:00 pm MAIN CONCERT**
The Spirit Triumphant (ST)

Sunday, July 25

- 12:45 pm PRE-CONCERT TALK***
Anxious Conscience (S105)
- 1:45 pm TOWER MUSIC*** (ST)
- 2:30 pm MAIN CONCERT**
St. Matthew Passion (ST)
- 9:00 pm CHAMBER CONCERT**
Sublime Schubert (ST)

Monday, July 26

- 11:00 am CHAMBER CONCERT**
Bach Solo Organ (CM)
- 12:00 pm MASTER CLASS
OPEN SESSION*** (CW)
- 2:30 pm CHAMBER CONCERT**
Bach to Beethoven (AS)
- 7:00 pm PRE-CONCERT TALK***
One Heart to Many (S105)
- 8:00 pm MAIN CONCERT**
One Heart to Many (ST)

ST = Sunset Theater
S105 = Sunset Center Studio 105
ST/F = Sunset Theater Foyer
CM = Carmel Mission
AS = All Saints Church
CW = Church of the Wayfarer
CF = Church in the Forest
CC = San Carlos Cathedral
WS = Wave Street Studios
OC = Oldemeyer Center



Tuesday, July 27

- 10:30 am YOU TAKE THE STAGE****
Stringing Us Along (ST)
- 1:00 pm CHAMBER CONCERT**
Song of Songs (ST/F)
- 2:30 pm CHAMBER CONCERT**
When in Rome (AS)
- 6:00 pm CHAMBER CONCERT**
Alleluia! (CM)
- 6:45 pm PRE-CONCERT TALK***
Aha! Beethoven (S105)
- 7:20 pm TOWER MUSIC*** (ST)
- 8:00 pm MAIN CONCERT**
Aha! Beethoven (ST)

Wednesday, July 28

- 10:30 am PRE-CONCERT TALK***
Hear, O Heaven (S105)
- 2:30 pm CHAMBER CONCERT**
Romantic Visionary (CW)
- 5:00 pm CHAMBER CONCERT**
Twilight with Bach (CF)
- 5:30 pm FILM *El Sistema*** (ST)
- 6:00 pm MISSION DINNER**
Monteverdi's Italy (CM)
- 7:55 pm TOWER MUSIC*** (CM)
- 8:30 pm MAIN CONCERT**
Monteverdi Vespers (CM)

Thursday, July 29

- 10:30 pm YOU TAKE THE STAGE****
The Art of Continuo (ST)
- 12:00 pm MASTER CLASS
OPEN SESSION*** (AS)
- 2:30 pm CHAMBER CONCERT**
Dynamic Duos (CW)
- 5:00 pm CHAMBER CONCERT**
Suites in the Cathedral (CC)
- 7:00 pm PRE-CONCERT TALK***
Endless Melody (S105)
- 8:00 pm MAIN CONCERT**
All-Handel (ST)

Friday, July 30

- 10:30 pm YOU TAKE THE STAGE****
*Well-Tempered
Keyboardists* (ST)
- 11:00 am CHAMBER CONCERT**
The Grumbling Hive (WS)
- 2:30 pm CHAMBER CONCERT**
For the Birds (CW)
- 5:00 pm YOUTH CHORUS
SHOWCASE*** (AS)
- 6:45 pm PRE-CONCERT TALK***
Music of Destiny (S105)
- 7:20 pm TOWER MUSIC*** (ST)
- 8:00 pm MAIN CONCERT**
Music of Destiny (ST)

Saturday, July 31

- 11:00 am CHAMBER CONCERT**
Viennese Matinée (ST)
- 1:30 pm VBA VOCAL MASTER CLASS
SHOWCASE** (ST)
- 5:00 pm BITTERSWEET GALA
DINNER** (FESTIVAL TENT)
- 8:00 pm MAIN CONCERT**
Best of the Fest (ST)

Closing Night

Venue Information

ALL SAINTS CHURCH **AS**

LOCATION: 9th & Dolores, Carmel

PARKING: On the street or at Sunset Center
www.allsaintscarmel.org

The original All Saints Church, built in 1913, now serves as City Hall for Carmel-by-the-Sea. Construction on the present church began in 1941, was delayed during WWII, and resumed under the direction of Rector Alfred Seccombe in 1946. Designed by Robert R. Jones, the church reflects Seccombe's vision that it be harmonious and indigenous to the Carmel surroundings.

CARMEL MISSION BASILICA **CM**

LOCATION: Rio Road at Lasuen Road, Carmel

PARKING: Two onsite lots
www.carmelmission.org

Founded in 1771, Mission San Carlos Borromeo de Carmelo was the second mission founded by Father Junipero Serra during his administration as Father-Presidente of the Alta California Mission system. Father Serra had wished to build a permanent stone house of worship in the style of those in Mexico and Spain; however, due to the scarcity of skilled masons in the province of California, its construction was delayed until well after his death in 1784.

Crespi Hall is located behind the Carmel Mission Basilica on Lasuen Drive.

CHURCH IN THE FOREST **CF**

LOCATION: Stevenson School (RLS)
152 Forest Lake Road, Pebble Beach

PARKING: Onsite lot
www.churchintheforest.org

This community chapel is noted for its soaring ceilings, giant wooden pillars and lattice-covered windows with a wall of glass behind the altar, revealing a living tapestry of birds, trees, and sky. Its resident Greg Harrold pipe organ is perfectly sited high in the rear balcony with the wonderful acoustics of the chapel enhancing the tonality of this exceptional instrument.

CHURCH OF THE WAYFARER **CW**

LOCATION: 7th & Lincoln, Carmel

PARKING: On the street or at Sunset Center
www.churchofthewayfarer.com

Designed to reflect the emerging style and character of the area, the chapel is an architectural homage to the many artists and artisans settling in Carmel in the 1940s. Its Schoenstein & Company pipe organ was custom built in 1950 and remains one of the largest pipe organs on the Monterey Peninsula.

OLDEMEYER CENTER **OC**

LOCATION: 986 Hilby Avenue, Seaside

PARKING: Onsite lot
www.ci.seaside.ca.us

The City of Seaside's Oldemeyer Center is the venue for our free Community Concert on July 22.

SAN CARLOS CATHEDRAL **CC**

LOCATION: 400 Church Street, Monterey

PARKING: directly across the street
www.sancarloscathedral.net

Completed in 1794, the Cathedral is the oldest continually functioning church and first stone building in the state of California, and is one of the state's exceptional historic monuments.

THE NATIONAL STEINBECK CENTER **NS**

LOCATION: One Main Street, Salinas

PARKING: directly across the street
www.steinbeck.org

Located in John Steinbeck's hometown of Salinas, the Center offers visitor experiences in literature and history, agriculture and art, and special events and educational programs. The Steinbeck Center will be host to CBF's Youth Chorus on August 8 as part of its 30th Annual Steinbeck Festival.

SUNSET THEATER **ST**

LOCATION: 9th & San Carlos, Carmel

PARKING: Onsite lots, free with CBF ticket after 6pm
www.sunsetcenter.org

Located within the Sunset Center complex, the Theater plays host to our Main Concerts and several Chamber Concerts. With a major renovation completed in 2003, the new Sunset Theater retains its Gothic-inspired arches while boasting enhanced acoustics in a state-of-the-art environment for musicians and audience members alike.

Studio 105 This new location of all Festival lectures is located in the lower level of the Sunset Center complex. (Carpenter Hall will serve as an overflow area.)

WAVE STREET STUDIOS **WS**

LOCATION: 774 Wave Street, Monterey

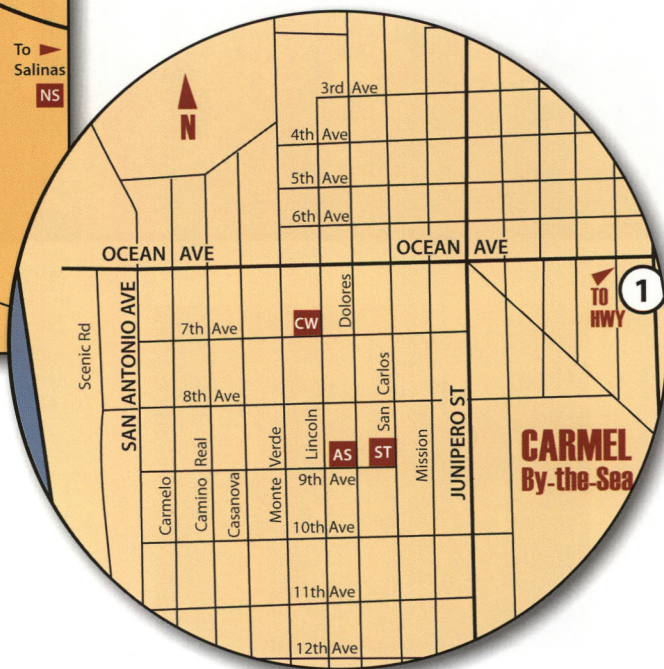
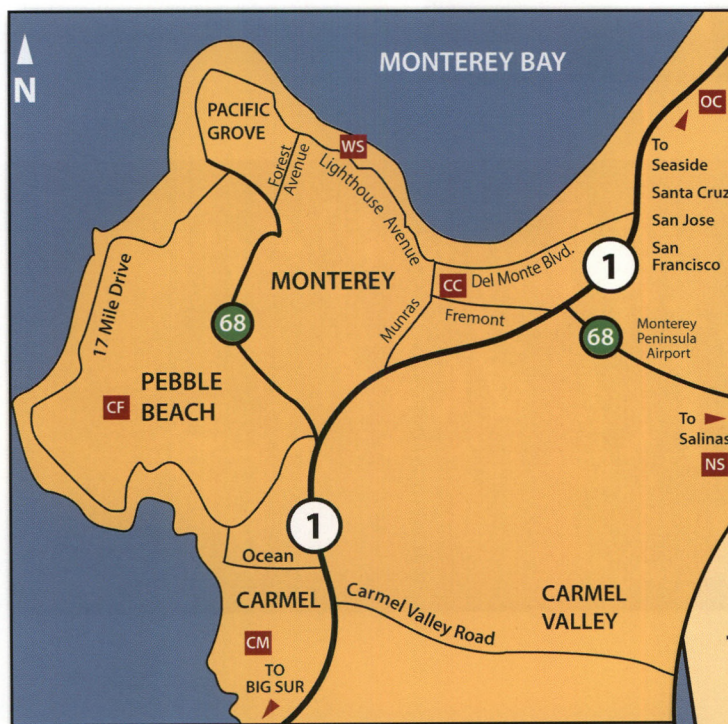
PARKING: Nearby paid lots and meters
livenetworks.tv

Designed and built in 2006, the property was originally home to the historic Quock Mui House, built in 1919. The facility now houses a multi-use, community-based production company. Musicians, authors, visual artists, actors, educators, youth, and a multitude of others are served through this unique venture and facility.

Late seating will be allowed only at appropriate pauses. If it is necessary for you to leave before the end of a performance, we ask that you try to leave between pieces and not while a work is in progress.

No unauthorized recording devices of any kind are allowed during any performance.

*There will be no late seating for all performances of *The Passion* and *Monteverdi Vespers**



Maestro Bruno Weil

*A*n old cliché tells us that a conductor is someone “who forces a group of people to do what he wants them to do, instead of letting them do what they want to do.” Happily, that is not the case at the Carmel Bach Festival. For the past 19 years we have been led by a thoughtful and compassionate maestro who partners with us to discover what the composer wants us to do.

Bruno Weil, the self-proclaimed “attorney for the composer” cajoles us, teaches us, and inspires us to seek the truth of the musical score. Bruno challenges us to do our best, and then gives us space to do just that. He has shown us the depth and profundity of Bach, the com-

passion of Beethoven, and the humor and heart of Haydn.

Bruno brought a new shine to the Festival, a clarity and transparency to the sound of the ensemble. And, he was a central inspiration for our new concert hall, where the details and nuances of his interpretations can at last be fully heard and savored.



A quiet and unassuming man off-stage, Bruno comes alive on the podium. He is a shining example of a musician who serves the music, and not the ego of the performer. Again and again he has told us, “It’s not about me, it’s about the music.”



*Let's plunge ourselves into the roar of time,
the whirl of accident;
may pain and pleasure, success and failure,
shift as they will —
it's only action that can make a man.*

— Goethe

Elizabeth Wallfisch reflects...

Bruno,
Friend, mentor, great conductor!

The time has come, the Wallfisch said,
To talk of many things:
Of Mozart, Bach and Beethoven,
Of Festivals, and music, when
Everybody sings!

We met some 20 years ago
In Glyndebourne, preparing for the show,
Cosi!

Your humour was at once apparent.
In those rehearsals, your love
Of music above
All, beguiling,
Inspiring

And that hat you wore
Bore
Already the promise of something
Special.

When asked- is it maestro or sir?
You were
Very polite,
And shy-quite
The gentleman

Bruno, you said,
Simply Bruno.

And that is you
The you
Who
Invited the me
Into the world that is
Carmel-by-the-Sea
To take
And make
The position of concertmaster
My own.

Bring the family you said.
I did.

And the adventure began.

Nana, bless her heart,
Her enormous heart,
Came to visit me.
The first moment I saw her smile,

I knew,
I fell in love.
Carmel above

All, was about to become
The sum

Of my summers!
I came to be a part
Of that greatest of art
The making of music

Bruno is a modest man,
A man in love.
A man for whom music is the world.
He gives of himself without reserve,

He brings the magic out,
Forward- teaches us about
The music of the composers he loves.

He has no fragile temperamental ego
Any player will tell you so.
He is strong and gifted,
A natural musician who lifted
Us as players up
To be able to see
The wondrous musical visions that he
Found possessed him.

So clever
His knowledge of his subjects
Impeccable!
He imparts this with the joy
-Like the child, the boy-
He feels in his own discovery
Sharing it all with us

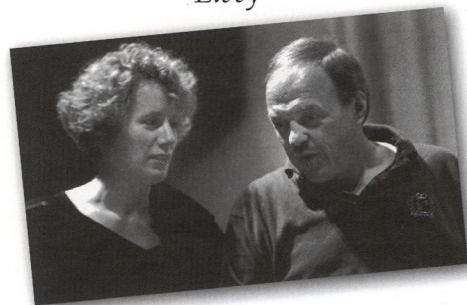
I cannot wait for the rehearsals
I live for those rehearsals-
Beethoven 5 this year
Again you will hear
Those sounds we make,
As we take
His lead,
And read
The pages,
Of Bach's Passions, Haydn's wit,
Brahms longings
All belonging
To the fest!

And the music will raise the roof
Of the Sunset Center
Again!

We had a ball,
And got a hall,
We turned the fest
Into the best

Thank you Bruno!
With love,

Libby



Elizabeth Wallfisch

I first met Libby in 1994, here at the Sunset Center, and right away I knew she was an extraordinary person. She has inspired and influenced me ever since. Libby's generous spirit doesn't hold back. She radiates enthusiasm for life. She is always completely there, reaching out to us, whether on stage, by a beach bonfire, at the pool, or in front of the dressing room mirror. Going way beyond being a musical mentor, she has opened her heart and home to us, making Carmel as much about family and friendship as music.

She has fed us at her famous decadent pancake parties and made her own family part of the Carmel community. She has taught us by example to be courageous and genuine, to work and think constantly, to never settle, but to keep striving for the higher ideal. Making music with her is intense and moving, but always fun.



Libby has always shown a phenomenal emotional connection to whatever music she is playing. During concerts, her alertness to the shifting moods of the music and her connection with Bruno, the audience, and with everyone in the orchestra keeps the whole process of performing alive and exciting. She has made us cry during *Erbarne dich* and wowed us with technical fireworks in Locatelli and Vivaldi (even as we played cards onstage during the cadenza of *Il Grosso Mogul*). Libby is equally good at making us laugh whether she talks to the audience during the "Libby Show" or shares an Aussie joke backstage.

I have looked forward to making music and spending time with Libby every summer, but her influence on my playing and teaching stays with me throughout the year. Her energy, her brilliant talent and spirit, and, above all, her love continue to inspire me both in my music and in my daily life.

—Cynthia Roberts, Principal Second Violin

Michael Becker

In any performing arts organization there are those who stand in the spotlight and those who tirelessly work behind the scenes to make the performances possible. Among such individuals at the Carmel Bach Festival, Michael Becker is by far the most "unsung" and at the same time very "heroically" important.

Michael has devoted 40 summers to the Carmel Bach Festival, beginning while still in high school, as a teen-age volunteer usher. He quickly moved to the production team, working for several seasons as a member of the stage crew while establishing a career as an innovative and much-loved teacher of history and humanities in California public schools.

Since the late 1970s, Michael has served as Festival Stage Manager for all concerts in





"To bring Libby to the Festival was my best decision as music director of the Carmel Bach Festival."

—Bruno Weil

Sunset Center Theater, a key role in our intense rehearsal and performance structure. Should the second violin section be on the conductor's left or right? Do the cellists have the proper chairs? Are all the instruments arranged onstage exactly as the conductor wishes? Which keyboards need to be moved? And by the way, how fast can we do it? These are some of the questions Michael answers each summer.

But Michael Becker's value to the Festival goes far beyond that: Michael has become an important member of the Festival's artistic planning team. His encyclopedic knowledge of the arts and humanities, and especially of classical music, has made him a key voice in our repertoire discus-

sions and planning. In fact, some of our most interesting program planning over the years, including elements of our 2010 Opening Night Concert, are the result of Michael's thoughtful and engaging suggestions.

Most of all, every member of our ensemble will agree that Michael Becker is not just a professional colleague, he is a friend. His long relationship with this Festival is just one example of his devotion to the Classical Arts and to this community. For 40 years we have been blessed with Michael's generosity of spirit, his professional skill, and his artistic insight. Let's sing the praises of this unsung hero, and thank him for all that he has given our Festival and our community.

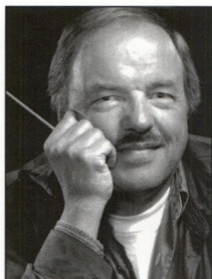
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Music Director and Conductor



Bruno Weil

*Carmel Bach Festival
Music Director and
Conductor
Augsburg, Germany*

Music Director and Conductor of the Carmel Bach Festival since 1992, Maestro Weil's career is as rich and varied as the vast repertoire he conducts. From period instrument performances of Baroque, Classical and early Romantic music to the podiums of the great orchestras and opera festivals of the world, Bruno Weil has demonstrated a versatility that is rare among conductors. He is Artistic Director of the period instrument festival *Klang und Raum* (Sound and Space) in Irsee, Bavaria; Music Director of the Cappella Coloniensis; and Principal Guest Conductor of the Toronto-based Tafelmusik Orchestra. He currently holds the position of Conducting Professor at the State Academy for Music and Theater in Munich.

Born in Germany, Bruno Weil was a master student of Hans Swarowsky and Franco Ferrara and won several international competitions upon completing his studies. He has held the posts of General Music Director of the City of Augsburg and of the City of Duisburg. In 1988 he received international recognition when he replaced Herbert von Karajan at the Salzburg Festival conducting Mozart's *Don Giovanni* with the Vienna Philharmonic Orchestra. Weil has been a leading figure in the world of opera, conducting at the Deutsche Oper Berlin, the Hamburg State Opera, the Semper Opera Dresden, the Teatro Comunale di Bologna, the Glyndebourne Festival in England and primarily at the Vienna State Opera.

An active recording schedule has yielded multiple new releases, including the highly anticipated Haydn's *Seven Last Words* with Cappella Coloniensis (2009). The 2008 release of Beethoven's Symphonies No. 7 and No. 8 with Tafelmusik has been characterized as one of the most exciting interpretations ever performed on original instruments, garnering a Juno nomination (the Canadian equivalent of the Grammy). In 1997 Bruno Weil won the Echo Klassik Award as Conductor of the Year.

Recent appearances have included conducting Bruckner's *Ninth Symphony* at the famous *Musikverein* in Vienna. The 200th anniversary of Haydn's death kept Maestro Weil, a renowned Haydn specialist, busy throughout the 2008-2009 season conducting Haydn's major works — including *The Seasons* and *The Creation* — in Vienna, Amsterdam, Germany and Canada. He will travel to Leipzig to conduct the Radio Orchestra before his arrival in Carmel.

Musician Sponsors: Emile B. Norman Charitable Trust; Dr. and Mrs. James Fraser; Tim and Jenny Smucker

Artistic Leadership



Andrew Megill

*Associate Conductor and Chorale Director
Princeton, New Jersey*

Andrew Megill is recognized as one of the leading choral conductors of his generation, known for his passionate artistry and unusually wide-ranging repertoire, extending from early music to newly composed works. He has prepared choruses for performances with many leading orchestras, including the New York Philharmonic, the National Symphony, Cleveland Orchestra, and the Dresden Philharmonie, as well as for conductors Claudio Abbado, Pierre Boulez, Charles Dutoit, and Kurt Masur.

Since 1989, Dr. Megill has served as Artistic Director of Fuma Sacra, for whom he has conducted performances of all the major Bach choral works and over fifty cantatas. This year he is serving as Interim Choirmaster for Trinity Church (Wall Street) in New York City. He is also Music Director of the Masterwork Chorus (New York), Chorusmaster for the Spoleto Festival USA, and Conductor of the Westminster Kantorei, an ensemble at Westminster Choir College, where he is an Associate Professor. His repertoire extends from early music to newly commissioned works. He has conducted regional or world premieres of works by Paul Chihara, Lewis Spratlan, Stephen Stuckey, Jon Magnussen, and Arvo Pärt and has collaborated with the Mark Morris Dance Company, folk singer Judy Collins, and filmmaker Ridley Scott.



Elizabeth Wallfisch

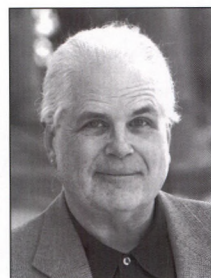
*Concertmaster, Director of the
Monday Main Concert*

London, United Kingdom

A leading interpreter of music on the baroque and classical violins, Elizabeth Wallfisch is a favorite with both audiences and orchestras because of her virtuosity, her generous, sparkling personality and her impeccable musicianship. Her appearances are marked by a daring and spontaneous approach to performance that results in electrifying music-making.

Elizabeth Wallfisch's passion for developing young talent has inspired her to found the Wallfisch Band. The ensemble is devoted to giving young players the rare opportunity to work alongside, in both a rehearsal and performance environment, the most esteemed and established players of the early music world.

Renowned not only as a prominent interpreter of 17th and 18th century violin music, Elizabeth is also an inspiring leader and director who has directed many of the world's best period and modern-instrument orchestras. Her long and impressive discography offers an insight into her music world. She has taught at the Royal Academy of Music, the Royal Conservatory in the Hague, and held the position of Director of National Music Camp Australia.



David Gordon

*Adams Master Class Director, Dramaturge,
Lecturer*

Carmel, California

Now in his 22nd season, David made his Festival debut in 1983 as the Evangelist in Bach's *St. John Passion* and has appeared as tenor soloist in more than eighty Festival concerts. In addition, he has been guest artist with virtually every leading North American symphony orchestra, and with other prestigious orchestras and festivals on four continents.

A renowned Bach interpreter, he has sung at every major North American Bach Festival, and at Bach festivals in Europe, South America, and Japan. On the operatic stage David has performed sixty principal roles with the Metropolitan Opera; San Francisco Opera; Chicago Lyric Opera; Houston Grand Opera; Washington Opera at the Kennedy Center; Hamburg Staatsoper (Germany), and many other companies. A prolific recording artist, David appears on 15 CDs for RCA Red Seal, Decca, London, Telarc, Dorian, Newport, and Vox. David is a busy voice teacher, performer, and seminar presenter.

Musician Sponsors: Andrew Megill – Cyril and Jeanne Yansouni; Elizabeth Wallfisch – Dr. Ise Kalsi; David Gordon – Betsy and Robert Sullivan



Andrew Arthur

*Harpsichord, Organ Soloist and
Director of the Thursday Main Concert*
London, United Kingdom

Andrew is Fellow-Commoner and Director of Music at Trinity Hall, Cambridge, where he maintains a busy schedule as a tutor throughout the University, both in academic and performance studies. An acknowledged specialist in the music of the Baroque and Classical periods, Andrew has gained a reputation throughout Europe and the United States as a musician of exceptional versatility. He is Associate Director of The Hanover Band, Principal Conductor of the Euterpe Baroque Consort and Musical Director of both the Chandos Chamber Choir and of his own period-instrument ensemble Orpheus Britannicus. He also holds the position of Associate Master of Music of the Chapels Royal, HM Tower of London.

Andrew's solo keyboard engagements encompass organ, harpsichord and fortepiano literature, and he is in great demand as a continuo player with several of London's leading period-instrument ensembles. This is his twelfth season in Carmel where he is currently involved in performing a complete cycle of J.S. Bach's organ works and in directing a series of J.S. Bach's complete cantatas for solo voice. His recently released solo recordings include: *The Buxtehude Influence*, *J.S. Bach – Organ Chorales from the Leipzig Autograph, Volume 1*, and *Organ Music for Passiontide*.



John Koza

*Conductor, Youth Chorus; Assistant Conductor,
Chorus*
Salinas, California

This is John's 15th season with the Festival. He holds a Master's degree in choral conducting and a Bachelor's degree in voice from San Jose State University. In addition to conducting the Carmel Bach Festival Youth Chorus, he conducts the Camerata Singers, is Director of Music for First Presbyterian Church of Monterey, and teaches at Hartnell College.

He has performed throughout Europe with the Choraliers at San Jose State University, winning five of the highest awards in the Seghizzi Choral Competition in Gorizia, Italy and performing for the World Symposium of Choral Music in Rotterdam.

John has had a unique trajectory with the Festival starting out in the chorus for five seasons, then singing in the chorale for four seasons before becoming one of its conductors. Well known in the Monterey Bay area for his imaginative programming, John is dedicated to mentoring singers in the disciplines and joys of choral singing.



Allen Whear

*Principal Cello, Recital Series Director,
Program Notes Author and Editor*
New York, New York

Allen is Associate Principal Cellist of Tafelmusik Baroque Orchestra and Artistic Director of Baltimore's Pro Musica Rara. He has performed as soloist with Tafelmusik, Brandenburg Collegium, Aradia Ensemble, Philadelphia Classical Symphony and the Charleston Symphony, among others. He has appeared with the Smithsonian Chamber Players, Musica Antiqua Köln, the Vienna Boys Choir, Concert Royal, the Mozartean Players, Washington Bach Consort, and Aradia Ensemble, and at the Maggio Musicale in Florence. He recently performed at the Cascade Head and Chautauqua Music Festivals. He has given master classes at universities across the U.S. and Canada. A graduate of the New England Conservatory and the Juilliard School, he also holds a doctorate from Rutgers University and was the recipient of an ITT International Fellowship to study with Anner Bylsma in Amsterdam. His orchestral composition *Short Story* was commissioned and premiered by Tafelmusik. His recording credits include Sony, Virgin, Musical Heritage, Naxos, and Deutsche Harmonia Mundi.

Musician Sponsors: Andrew Arthur – Bill Lokke, Anonymous; John Koza – Jeanne Holmquist, Wayne and Joan Hughes; Allen Whear – Shirley and Lee Rosen



Michael Beattie

*Adams Master Class Music Director,
Organ, Harpsichord, and Piano
Boston, Massachusetts*

Michael has received international attention for his work as a conductor and keyboardist. For Emmanuel Music he has conducted over a hundred Bach cantatas, Handel's *Ariodante*, Bach's *St. John Passion* and complete Motets, and orchestral music of Haydn and Schoenberg. In 2009, Michael made his Glimmerglass Opera debut conducting Purcell's *Dido and Aeneas* with Jonathan Miller as stage director. Last year, he joined Les Violons du Roy as organist and harpsichordist for their 25th anniversary tour. In 2011 he will conduct Handel's *Rinaldo* with Pittsburgh Opera. He has been on the music staff of Glimmerglass Opera and Chicago Opera Theater and the faculties of the Tanglewood Music Center and Boston University. Michael has recorded for KOCH International Classics and Nonesuch labels.



Suzanne Mudge

*Trombone, Tower Music Director
Bend, Oregon*

Sue is Principal Trombone with the Central Oregon Symphony and performed the Larsson Trombone Concerto with the Linfield Chamber Orchestra in 2009. Sue is the Founder and Artistic Director of The Proteus Chamber Players, does occasional studio work, and is a frequent guest conductor for wind bands. She also teaches part-time at Seven Peaks School and maintains a private teaching studio.

While living in the San Francisco Bay Area, Suzanne was Principal Trombone with the Modesto Symphony, the Women's Philharmonic, and also performed with the Marin, Berkeley and San Jose Symphonies. Sue performed the world premiere of *No Trumpets, No Drums* by David Jaffe in 1992. Suzanne has written for the *ITA Journal*, recorded for the Koch and New Albion labels, and received degrees from the University of the Pacific (BM) and the University of Arizona (MM).

Musician Sponsors: Michael Beattie – Bob and Leslie Mulford; Suzanne Mudge – Paul Rembert, Dick and Shipley Walters

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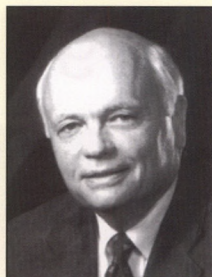
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David Nee

*President,
Board of Directors*

Active in the non-profit sector throughout his business career, Dave Nee has a wide-ranging background that includes a B.A. from Duke University, four years of service with the U. S. Naval Submarine Force, Pacific Fleet, and a forty year career in investments, primarily as a branch manager for major brokerage firms. In addition to serving as Board President for the Carmel Bach Festival, he is active on the Pacific Repertory Theatre

Advisory Council and on the Church in the Forest's Board and Fund for the Future. Past Board memberships and affiliations include Charles D. Armstrong Foundation, Consortium for Young Women, East Valley Medical Clinic in San Jose, Past President of the Boys and Girls Clubs of the San Francisco Peninsula, and Finance and Audit committees of the Boys and Girls Clubs of Monterey County.

Dave recommends non-profit board membership or any other form of volunteering to everyone who seeks to make a difference. He remarks, "The richness of living in Carmel-Monterey begins with the magnificence of our natural surroundings and extends through relationships with people of diverse backgrounds who have a mutual interest in enhancing the common good."

He sees life-wisdom as a significant resource in this community and the ability to share one's background through volunteering, in addition to financial giving, as a way to be a custodian of beauty. He lives by his words, contributing generously of his time, insight, and personal resources to the Festival's varied fundraising campaigns—all twelve of them!

Administrative Staff



Camille Kolles

Executive Director

CBF Executive Director since July 2008, Camille Kolles has provided leadership in the field of arts administration for nearly 20 years. Her past affiliations include Executive Director of the Minnesota Chorale and positions at The Saint Paul Chamber Orchestra. She has worked as a consultant with arts organizations from New York to Florida as well as in the greater Minneapolis-St. Paul area. Under her leadership, the Carmel Bach Festival is pursuing a new vision that celebrates the intersections of music and ideas—investing in new ways to spark the imagination, stimulate meaningful conversation, and enrich the Festival experience in unpredictable ways.

While at the Minnesota Chorale, Camille created and developed the award-winning *Bridges™* outreach series, the *InChoir* adult education series, and the *Emerging Conductor* program. The group became the first symphonic chorus in the nation to lead a composer residency under New York-based Meet the Composer's *New Residencies* program and produced the ground-breaking choral-theater work *Adventures of the Black Dot*.

She is a Phi Beta Kappa graduate of St. Catherine University with degrees in piano performance and business administration and earned a Masters of Public Affairs degree focusing on human development and social innovation from the University of Minnesota's Humphrey Institute of Public Affairs. She served on the board of Chorus America, is a former member of the Advisory Council of Youth Venture (which nurtures and supports young social entrepreneurs) and served in an advisory capacity with the Minneapolis-based think tank Push the Future. She conducted research for the PBS documentary *Never Stop Singing*, broadcast in the fall of 2009, which explores Minnesota's passion for singing.

An accomplished musician, Camille is a free-lance pianist who performs repertoire ranging from classical to pop. She is thrilled to be a member of the grassroots group that is bringing the power of Venezuela's musical and social movement *El Sistema* to Salinas, California.



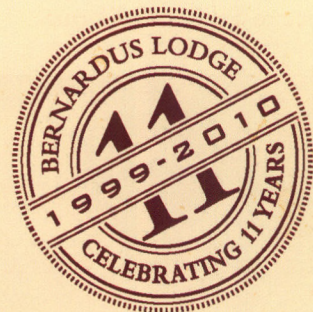
Tim Roehl *Events/Operations Associate,*
Ginna B.B. Gordon *Major Events Planner*

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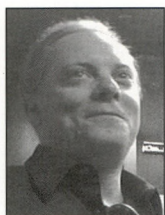
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Festival Production Staff



Erin Barlowe

*Sound Engineer, Sunset Theater
Carmel, California*

This is Erin's tenth year with the Festival. He has worked various aspects of technical theater on the Central Coast for over 15 years, including five years with the Monterey Institute of International Studies audio visual services department. Previous affiliations include live public access television based in Berkeley, CA and active membership in the East Bay Media Center.



Michael Becker

*Stage Manager, Sunset Theater
Pebble Beach, California*

German by birth, American by choice, Michael Becker arrived in the United States via Canada in 1960. The following year, he became involved with the Carmel Bach Festival while attending Carmel High, and he has been associated with the Festival for forty years. He earned degrees in history and the humanities. During his college years and beyond, Michael hosted a weekly three-hour classical music program, drawing on his extensive record library (he started collecting classical music recordings at the age of 14) and his experience working at the Festival. One of his life's goals was to become a discerning listener and "to get as close to the music and the musicians as possible." Michael presently teaches history and humanities in Salinas. He is passionate about introducing young people to classical music, sharing his love of music as a teacher and accompanying students to operas and symphony concerts in San Francisco and locally.



Carey Beebe

*Harpsichord Technician
Sydney, Australia*

Carey is perhaps the most traveled and best-known Australian harpsichord maker. After earning a degree in music and three performance diplomas, he became more interested in harpsichord construction and trained at the prominent American workshop of D. Jacques Way. In addition to his skills as a maker with over fifty instruments bearing his name, Carey has gained considerable expertise in the problems of maintaining early keyboard instruments under adverse conditions. As a result, his services are in constant demand worldwide, ranging from Goroka in the Highlands of Papua New Guinea to the dry cold of the Moscow winter, from Cape Town to Xi'an, from Perth to Puerto Rico and numerous ports between. This is his twelfth season tending the early keyboards in Carmel. He also runs www.hpschd.nu, the premier Internet harpsichord resource.



Corey Bell

*Stage Crew
Salinas, California*

Corey started working in entertainment as a professional sound technician in Reno, Nevada. This is Corey's fourth year with the Carmel Bach Festival. He is a member of IATSE Local 611 and serves as the Call Steward.



Melissa DeGiere

*Stage Manager, All Saints and
Church of the Wayfarer
Monterey, California*

After graduating from London's Central School of Speech and Drama with a degree in stage management, Melissa worked for ten years as an electrician in the West End of London at a variety of different theatres. She is a member of IATSE Local 611.



Patrick Fitzsimmons

*Assistant Stage Manager, Stage Crew
Santa Cruz, California*

A native of Santa Cruz, Patrick graduated from University of California Santa Cruz in 2005, earning a BA degree in Film and Digital Media. He has been working with IATSE Local 611 for nearly five years and currently serves as President.



Trish Hatfield-Carson

*Stage Manager, Carmel Mission
Carmel, California*

This is Trish's fourth year with the Carmel Bach Festival stage crew. She is a member of IATSE Local 611, a Junipero Serra School parent, and parishioner at the Carmel Mission.

Musician Sponsors: Michael Becker – Emile B. Norman Charitable Trust; Carey Beebe – Dr. Ise Kalsi; Melissa DeGiere – Bob and Leslie Mulford

Disa Lindquist

Stage Crew
Santa Cruz, California

Disa is a mixed-media artist and graduate of UCSC. She has worked in entertainment on the Central Coast for 15 years and is an active member of IATSE Local 611, currently serving as Vice-President.

Mischa Lochton

Projectionist
Santa Cruz, California

Mischa Lockton joins us for the second year as lead Projectionist. He has a computer science BA from UCSC, and runs a firm providing technical consulting and services. A member of IATSE Local 611 for several years, Mischa designed and maintains their web site.



Douglas Mueller

Production Manager
Pebble Beach, California

Doug earned his BA studying film and theater at CSU Monterey Bay. He is a Journeyman with IATSE Local 611 and 2010 marks his tenth

year with the Carmel Bach Festival. His short film *Intermezzo No. 1*—an experimental essay about the Festival's keyboard tuner, Carey Beebe—recently screened at the Nashville Film Festival (Academy accredited) and will play at the Ozark Foothills Film Fest in March 2011. For three years, Doug has been the archival documentarian for Chamber Music Monterey Bay's concert season. He is currently working on a short film about seeing the final space shuttle launches. This and other projects can be followed on douglasmueller.net.



Steve Retsky

Master Electrician, Carmel Mission Concert
Monterey, California

Steve holds a BA from Temple University and a MA in Education from California State University Monterey Bay. He has been on the staff of Monterey Peninsula College since 1989 in a variety of roles, including Master Electrician, Instructional Specialist, Lighting Lab Instructor, Scenery Carpenter, Lighting Designer, and Sound Designer and Engineer. He was a freelance stagehand in Southern California where he worked in theater, movies, music videos, major amusement parks, and held the position

of Master Electrician at South Coast Repertory Theater. He has taught at The Western Stage (Hartnell College, Salinas) and at the University of South Carolina. Steve has been a member of IATSE Local 611 since 2001.



Paul Rhodes

Cello, Librarian
Berkeley, California

See Orchestra Page 50

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Bob Mulford, *Carmel Mission, All Saints, Church of the*

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Brad Niebling



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1917-2009

The two Mission dinners and concerts of the Monteverdi Vespers are dedicated to the memory of Nancy Morrow.

Nancy Lofton Morrow

Nancy Lofton Morrow was a resident of the Monterey Peninsula for nearly 70 years, and the Carmel Bach Festival was a constant source of joy for her from the moment she became involved in 1945. She attended concerts every year with few exceptions.

Nancy began her long and beloved association with the Festival when she worked as assistant to the founders Dene Denny and Hazel Watrous. She also sang with the chorus for many years. The Festival banners, a mainstay of the Mission concerts, are the result of years of her painstaking research and dedica-

tion, a keen thirst for historical knowledge, and a great love of creating things with her own two hands.



Nancy's love of the Festival inspired her family. In 1984, when the Festival was looking for a new administrator, she encouraged her daughter Nana Faridany—newly returned from living in England—to apply for the job. And so began Nana's own 20-year journey with the Festival. Both Nana and Nancy's granddaughter, Lucy, have sung in the chorus.

As an incomparable Festival devotee, Nancy's legacy lives on.

Endowment Gifts

Friends of the Festival Endowment Fund



Fred Terman and Nan Borreson

Inspired by Nancy's spirit and contributions to the Festival, Fred Terman and Nan Borreson have established an endowment fund in Nancy's honor. Fred and Nan will match up to \$12,500 for the *Nancy Morrow Friends of the Festival* endowment fund. To support the Fund, or for more information, call Development Director Virginia Wright 831.624.1521 x 13 or talk with Nan, Fred or any Festival Board or staff member. We all want to see a Fund in Nancy's honor!

Memorial Gifts

The following have given gifts in Nancy's memory

Jo and Gerald G. Barton	Shirley and Hersch Loomis
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Theodore and Dana Calhoon	Clyde and Dottie Roberson
Carmel Valley Garden Association	Debbie Cree Smith
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Ruth G. Kelly	Hope Williams
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"...the wife, mother and grandmother of painters, writers, pianists and an actress... who needed music like she needed water."

"On Nancy's favorite days there were no appointments to interrupt her profound communion with roses, adjectives and memories, but she was quite capable of turning off that faucet of bemused wonderment, coifing hair, selecting handbag, arranging pearls and sailing forth as Official Nancy... And everywhere she went, from the drugstore to the opera, she inspired awe with her charm, her intelligence, her curiosity, and her knack for making specific, meaningful connections with people."

—excerpts from eulogy by grandson-in-law
Stephen Wadsworth Zinsser © 2009

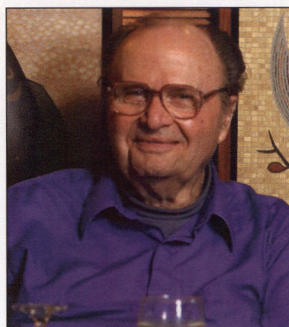


IN MEMORIAM

1918-2009

Emile Norman

Emile Norman discovered the Carmel Bach Festival when he and his life partner Brooks Clement were in Carmel buying carpentry supplies for the house they were building in Big Sur. It was 1946. Their hands were dirty and they were wearing overalls. They saw a sign advertising a Bach Festival concert underway at that very moment and grew excited. A Bach Festival! But what about their clothes? "No one will notice," Brooks promised a worried Emile. This was long before Emile became famous for his splendid head-to-toe all-purple outfits.



That first concert, nearly six and half decades ago, marked the beginning of an extraordinary connection between Emile Norman and the Carmel Bach Festival. For Emile and Brooks, the Festival was more than the music. New to the area, the Festival became where they found their community and their cultural home.

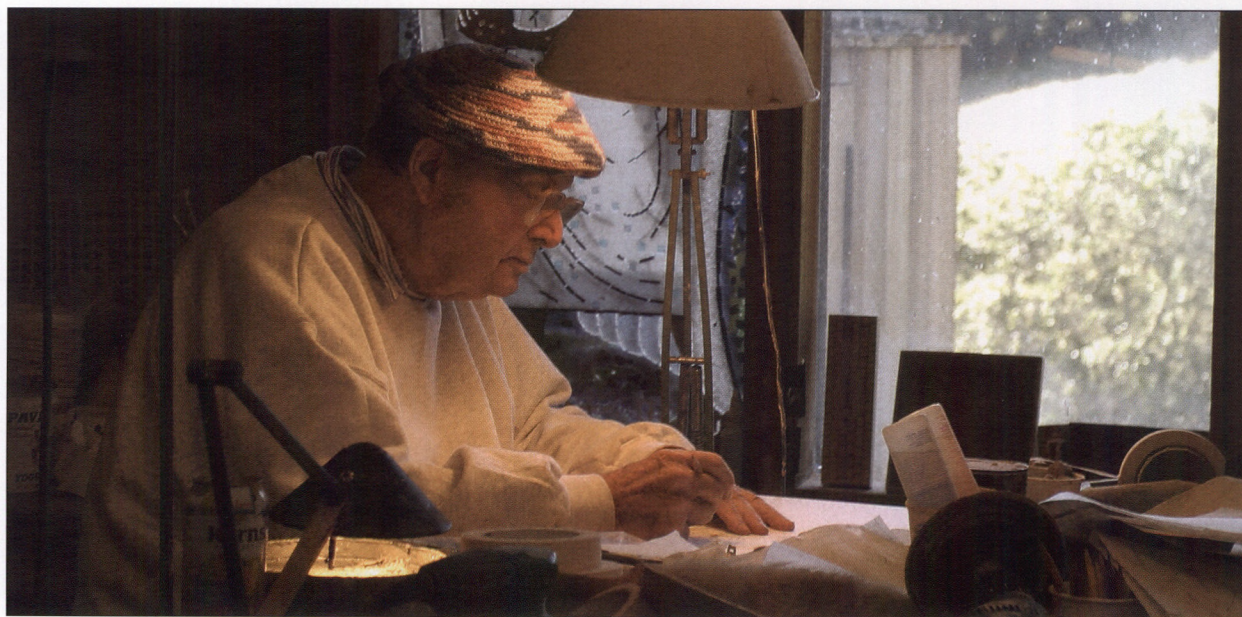
There were other connections between Emile and Bach. In the great German composer, Emile recognized a kindred spirit in a man whose art reflected the meticulous design and flowing shapes of nature. No artist ever

inspired Emile more than J. S. Bach.

After Brooks died, in 1973, Emile's connection to the Festival grew even stronger. He served on the Board, and when the Festival grew to three weeks, he would attend all three weeks, including rehearsals. "If there were four weeks, I'd come for four weeks," he'd say.

As he grew older, Bach's music came to mean even more to Emile, although even as a child he had always loved Bach. He liked to tell the story of how, as a young boy growing up on a ranch in San Gabriel, California, he would sit on his German grandmother's lap and listen to her sing soprano arias from the cantatas. During Emile's final days at the hospice in Monterey, a beloved friend came to play for Emile the cello suites of Bach. All his life, there would be Bach, right up until the end.

The Carmel Bach Festival is honored to pay tribute to Emile Norman: music-lover, patron, artist, icon, donor, Man in Purple, friend. Dear Emile, we will always remember and miss you.



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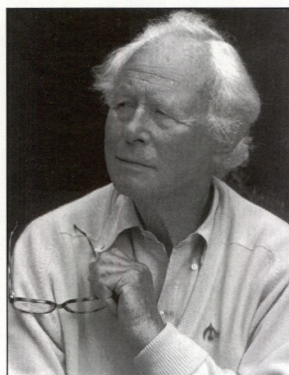
IN MEMORIAM

1917-2010

Jesse Read, former principal bassoonist of 29 years and managing director for five years, reflects on the Festival's dear friend

William K. Stewart

When I arrived in 1980, Bill Stewart entered into the Bach Festival orbit with his wife Carla, who was on the Board of Directors. Together they established the Golden Chair for Trumpet. He loved classical music and his house was “wired for sound” inside and out. Entering it was a treat for the eye as well as for the ear, and conversation was enhanced and sometimes interrupted by a special passage, a familiar or unfamiliar work. He had a vast library of CDs, including a complete collection of Mozart—all 600 pieces! When Bruno needed to review a certain obscure Mozart piece he would visit Bill.



Bill hosted Bach Festival musicians for gatherings, important and essential cooking and eating sessions, and each year invited a large group of friends for an afternoon of chamber music. He had an agile, curious mind, quick wit, probing political philosophy, and a genuine love of life.

For many of us, Bill Stewart represented an essential aspect of the Carmel Bach Festival. Meeting Bill was a life-enhancing and life-changing experience.

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Please see listing on page 28

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Festival Soloists



Andrew Arthur

*Harpsichord, Organ Soloist and
Director of the Thursday Main Concert*

(See Artistic Leadership)



Wolfgang Basch

*Principal Trumpet
Frankfurt, Germany*

This is Wolfgang's twenty-fourth season in Carmel. He has been Principal Trumpet of the Frankfurt Opera since 1976 and a soloist in concerts worldwide. He has appeared with the Israel Chamber Orchestra, Jerusalem Symphony, Orpheus Chamber Orchestra, Bamberg Symphony, New World Symphony and Berlin Radio Symphony. He is also affiliated with Stuttgart Chamber Orchestra, Orchestra Sinfonica Milano and Chamber Orchestra of St. Petersburg Philharmonic. Wolfgang has many trumpet concerto and chamber music CDs on RCA, Decca, Koch, and BMG labels.



Michael Beattie

*Adams Master Class Music Director,
Organ, Harpsichord, and Piano*

(See Artistic Leadership)

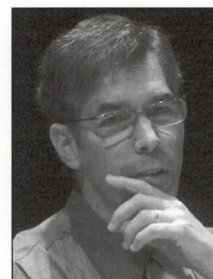


Alan Bennett

*Tenor
Bloomington, Indiana*

Alan has performed extensively throughout the U.S., Canada, Europe, Central and South America, and Asia, singing with prominent festivals and orchestras, as well as in recitals and opera. He has appeared with numerous symphony orchestras throughout North America including the Atlanta Symphony, Cleveland Orchestra, the Pittsburgh Symphony, Seattle Symphony, National Philharmonic, Colorado Symphony, Calgary Philharmonic, St. Paul Chamber Orchestra, Honolulu Symphony and others, as well as with period instrument ensembles including the Philharmonia Baroque Orchestra, the Handel & Haydn Society, Tafelmusik, Apollo's Fire and Les Violons du Roy. He is a frequent guest at music festivals and, in addition to the Carmel Bach Festival, has appeared at the Tanglewood Festival, Oregon Bach Festival, Bethlehem Bach Festival, Baldwin Wallace Bach Festival, Boulder Bach

Festival, the Caramoor Festival, the Grand Tetons Music Festival, the Augsburg Mozart Festival and many others. He has collaborated with some of the world's most prominent conductors including Sir David Willcocks, Christopher Hogwood, Helmuth Rilling, Nicholas McGegan, Bernard Labadie, the late Robert Shaw and of course, Bruno Weil. He is Professor of Voice at the Indiana University Jacobs School of Music.



David Breitman

*Fortepiano and Piano
Oberlin, Ohio*

David is equally at home with the fortepiano and the modern piano, and his growing discography reflects that versatility. His most recent recording project was of a major new song cycle by the Cuban-American composer Jorge Martin with Sanford Sylvan. Additional collaborations with Sylvan include recordings of Schubert's *Die schöne Müllerin* (using a replica of a Graf fortepiano), *Beloved that Pilgrimage* (three 20th century song cycles), and an all-Fauré program. In a collaboration of a different sort, Breitman is one of seven fortepianists who share a complete Beethoven piano sonata cycle. The team has presented the series in New York City, Florence, and Palermo, and the 10-CD set on CLAVES has been extraordinarily well-received.

This past season has included chamber music in Edinburgh (Scotland), giving masterclasses in Freiburg (Germany), and performing the Beethoven Fourth Piano Concerto in Tuscaloosa (Alabama). Other memorable highlights have been Beethoven's Choral Fantasy at the Kennedy Center in

Musician Sponsors: Wolfgang Basch – Jean L. Brenner; Alan Bennett – Jean L. Brenner; David Breitman – Fred and Joanne O'Such

Festival Soloists cont'd

Washington, and a program of music for two fortepianos with Malcolm Bilson at the Poldi Pezzoli Museum in Milan using two of the very few extant original 5-octave Walter fortepianos.

A native of Montreal, Mr. Breitman now teaches at the Oberlin Conservatory in Ohio, where he directs the Historical Performance program.



Roger Cole

Principal Oboe
Vancouver, BC Canada

Roger studied at Yale University and the Juilliard School. He is Principal Oboe of the Vancouver Symphony, and is also Music Director and Senior Orchestra Conductor of the Vancouver Youth Symphony Orchestra. Past festivals include Aspen, Tanglewood, Marlboro, Seattle, Victoria and Vancouver. He is on the faculties of the University of British Columbia and the Vancouver Academy of Music. He performs regularly in solo and chamber music recitals and as soloist with the Vancouver Orchestra. Roger has a CD entitled *The Expressive Oboe* on the CBC label.



Kendra Colton

Soprano
Roslindale, Massachusetts

Kendra has appeared as soloist with major orchestras, ensembles and festivals including the Boston Symphony, Los Angeles Philharmonic, Cleveland Orchestra, San Francisco Symphony, Minnesota Orchestra, Pittsburgh Symphony, Indianapolis Symphony, Houston Symphony, the National Symphony (Kennedy Center), the Handel & Haydn Society, Washington Bach Consort and Music of the Baroque. She has appeared at the Tanglewood, Banff, Ravinia, Casals, Santa Fe Chamber Music and Bethlehem Bach Festivals. Her operatic credits include Boston Lyric Opera, Boston Early Music Festival, and International Handel Festival in Göttingen, as well as performances encompassing four centuries of music in numerous productions for Milwaukee's Skylight Opera. A proponent of new music as well, Kendra has been actively engaged in commissioning new works and reviving seldom-heard repertoire from the past fifty years. Her solo CDs include *Le Charme*, a collection of French songs, and *He Brought Me Roses*, twenty-five lieder by Joseph Marx. She has also recorded the *St. John Passion* and *Cantata BWV 133* for Koch International Records with Emmanuel Music, where she performs regularly in recitals, oratorios and in their weekly cantata series. Kendra teaches at Oberlin College.



Thomas Cooley

Tenor
Hamden, Connecticut

Thomas Cooley is establishing a worldwide reputation as a singer of versatility and virtuosity. His repertoire ranges across more than four centuries, from Monteverdi to Philip Glass. Recent highlights include Berlioz's *L'Enfance du Christ* and *Les Nuits d'Ete* (St. Paul Chamber Orchestra); *Acis* in Handel's *Acis and Galatea* (Music of the Baroque/Glover); *Bazajet* in Handel's *Tamerlano* (International Handel Festival Göttingen/McGegan); Beethoven's Ninth Symphony (Singapore); Steffani's *Stabat Mater* (Radio Kamer Filharmonie/Marcon); Mozart's *Mass in C Minor* (Handel and Haydn Society/Christophers); Schubert's *Mass in G* (San Francisco Symphony/Tilson Thomas). He has also appeared with The Cleveland Orchestra (Welser-Möst); the Atlanta (Spano) and St. Louis Symphony Orchestras; and the Philharmonia Baroque and Minnesota Orchestras. Thomas makes his home in Connecticut and loves to cook, garden, and collect antiques.



Christopher Cooper

Principal French Horn, Tower Music
Mill Valley, California

Chris is a Grammy nominated artist who has thrilled audiences around the world. He began his career with the Empire Brass out of Boston, and

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then joined the Canadian Brass with whom he made several recordings, received a Grammy nomination, an honorary doctorate, and the prestigious Echo Klassik award in Germany. After ending the touring life, Chris became an acting member of the San Francisco Symphony for nine years and now runs the horn studio at UCLA. Chris is very active in studio recording, solo, and chamber concerts. He studied at Boston University and the San Francisco Conservatory.

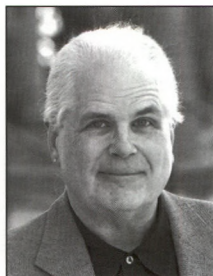


Kathleen Flynn

Mezzo-Soprano

Halifax, Nova Scotia, Canada

Kathleen received degrees from Stony Brook University (DMA), Juilliard (MA and JOC), University of Toronto (Performance Diploma), and Dalhousie University (BM). A Sullivan Foundation award winner, she has sung under the baton of Seiji Ozawa, Julius Rudel, Robert Spano, Christopher Hogwood, Mario Bernardi, and Jane Glover. She has performed with Chicago Opera Theater, at the National Arts Center of Ottawa with the Winnipeg Ballet, The Brooklyn Academy of Music, The Juilliard Theater, The Kennedy Center, and Alice Tully Hall. Recent performances include a recital with Ashmont Hill Chamber Music Recital (Boston), Music from Jefferson's Library, (Monticello, VA), and the new opera *Dream Seminar/Drömseminarium* in Västerås, Sweden.



David Gordon

Adams Master Class Director and Dramaturge
(See Artistic Leadership)



Laura Heimes

Soprano

Hamilton Square, New Jersey

Laura, a native of Rochester, NY, is widely regarded as an artist of great versatility, with repertoire ranging from the Renaissance to the 21st century. She has collaborated with many of the leading figures in early music, including Andrew Lawrence King, Julianne Baird, Tempeste di Mare, The King's Noyse, Paul O'Dette, Apollo's Fire, The New York Collegium, Brandywine Baroque, and Piffaro-The Renaissance Band. She has been heard at the Boston, Connecticut, Indianapolis, and Berkeley Early Music Festivals and in Rio de Janeiro and Sao Paulo, Brazil, in concerts of Bach and Handel. Laura has recorded for Dorian, Pro Gloria Musicae, Plectra Music, Sonabilis, and Albany records.



Patrick Jordan

Principal Viola

Toronto, Ontario, Canada

Patrick holds degrees from the New England Conservatory of Music (BM) and Longy School of Music (AD). He is Co-Principal Viola with the Tafelmusik Baroque Orchestra, a member of the Boston Early Music Festival Orchestra, and is violist of the Eybler Quartet and Gallery Players of Niagara. Past affiliations include the Handel and Haydn Society Orchestra, the Boston Quartet, Van Swieten Quartet, and D.C. Hall's New Concert and Quadrilles Band. He has recorded for Sony Classical, Analekta, Northeastern, Dorian and Harmonia Mundi. He performs on a viola made by Daniel Achatius Stadlmann in 1725 in Vienna.



Ginger Kroft

Principal Clarinet

Sunnyvale, California

Ginger holds degrees from the San Francisco Conservatory of Music (MM) and Northwestern University (BM). She is a member of the Sacramento Philharmonic, Oakland East Bay Symphony, Monterey Symphony Orchestra, Fresno Philharmonic, and Santa Cruz Symphony. Ginger is a Vandoren International Artist and performs on M13-lyre mouthpieces and traditional reeds. Currently a faculty member at Santa Clara University, she maintains a pre-college studio. Details at clarinetstudio.org.

Musician Sponsors: Kathleen Flynn – Frank and Denise Quattrone Foundation; Laura Heimes – Howard and Joan Sitton; Patrick Jordan – Ward and Mary Alter; Ginger Kroft – Gary and Carolyn Bjorklund, Sam and Hope Hale, Sue McCloud



David Newman

Baritone
Washington, D.C.

David Newman first appeared at the Festival as an Adams Fellow in 1995, returning the following year as Jesus in the *St. John Passion*. He performs regularly with period instrument groups, including Tafelmusik, Portland Baroque Orchestra, American Bach Soloists, Washington Bach Consort, Opera Lafayette, Tempesta di Mare and the Bach Sinfonia. He has also appeared as soloist with the Russian National Orchestra, Jacksonville Symphony, Honolulu Symphony, Philadelphia Orchestra, and in the Santa Fe Bach Festival, Bethlehem Bach Festival, Spoleto Festival, and many others. Recent stage credits include American Opera Theater's controversial staged *Messiah*, the revival of Monsigny's *Le Deserteur* at the Kennedy Center and Lincoln Center, and the 2008 medieval spectacle *Le Tournoi de Chauvency* in France and Luxembourg. David has recorded for the Naxos, K617, Philips and Dorian labels. He lives in Virginia with his wife and two daughters, and teaches voice at James Madison University.



Emlyn Ngai

Associate Concertmaster, Violin
West Hartford, Connecticut

Emlyn holds degrees from McGill University,

Oberlin College Conservatory, and the University of Hartford, Hartt School of Music. As violinist of the Adaskin String Trio and Concertmaster and first violin of Tempesta di Mare, he has toured Canada, Europe, and the U.S. He has recorded on Centaur, Chandos, MSR Classics, Musica Omnia, and New World Records labels. Emlyn has been a faculty member of Amherst Early Music, Madison Early Music Festival, and the Oberlin Baroque Performance Institute. He currently teaches violin, chamber music, and performance practice at the Hartt School where he also co-directs the Hartt School Collegium Musicum.



Robin Carlson Peery

Principal Flute
Seattle, Washington

In addition to Robin's frequent performances with the Seattle Symphony and the Seattle Opera, she records regularly with several ensembles for movies and television. She earned her Bachelor and Master degrees in Music from The Juilliard School, and is a past member of the Memphis Symphony Orchestra. Throughout her career, Robin has been a featured soloist with the Memphis Symphony, Evansville Philharmonic and Philharmonia Northwest. This season's highlights have included performances as guest Principal Flute for the Seattle Symphony on their Masterworks Series and Basically Baroque series.



Cynthia Roberts

Principal Second Violin
New York, New York

Cynthia is one of America's leading baroque violinists, serving as Concertmaster of the New York Collegium, Apollo's Fire, and Concert Royal, as well as appearing as soloist and recitalist throughout the United States, Europe, and Asia. She has appeared regularly with Tafelmusik, Philharmonia Baroque Orchestra, and the American Bach Soloists, and has performed with the London Classical Players, Taverner Players, and the Smithsonian Chamber Players. She has produced television specials about the violin for WCVB Boston, and was featured as soloist and Concertmaster on the soundtrack of the Touchstone Pictures film *Casanova*. Cynthia was recently appointed to the faculty of the Juilliard School. She also serves on the faculties of the University of North Texas and the Oberlin Baroque Performance Institute and has directed master classes at Cornell and Rutgers Universities and in France.



Sally-Anne Russell

Mezzo-Soprano
Adelaide, Australia

One of Australia's most versatile and dynamic artists, Sally-Anne is a principal mezzo-soprano with Opera Australia. She is frequently engaged by the Symphony Australia Orchestras and also

Musician Sponsors: Emlyn Ngai – Emile B. Norman Charitable Trust, Fran Lozano; Robin Carlson Peery – Jean L. Brenner, Jephtha and Elizabeth Wade; Cynthia Roberts – Susan Watts DuCoeur, Shirley and Lee Rosen; Sally-Anne Russell – Emile B. Norman Charitable Trust, Kenneth and Constance Hess, Dr. and Mrs. George L. McGonigle, Jephtha and Elizabeth Wade

appears as a recitalist and recording artist. She has sung in ten countries and has over forty operatic roles to her credit.

Operatic roles include Isabella – *L'Italiana in Algeri*, Angelina – *La Cenerentola*, Rosina – *Il Barbiere di Siviglia*, Jo – *Little Women* (Australian Premiere), Cherubino – *Le Nozze di Figaro* (Green Room Award Nomination), 2nd/3rd Ladies – *Die Zauberflöte*, Dorabella – *Così fan Tutte*, Bradamante – *Alcina*, Sesto – *Giulio Cesare*, Amastri – *Xerxes*, Juno/Ino – *Semele*, Lucienne – *Die Tote Stadt*, Mistress Quickly – *Falstaff*, Suzuki – *Madama Butterfly*, Dido – *Dido & Aeneas*, Stephano – *Romeo & Juliet*, Mallika – *Lakme* and Hansel – *Hansel and Gretel*.

Sally-Anne's DVDs/CDs include *Enchanting*, a solo disc of operatic arias; Pergolesi's *Stabat Mater* (2005 Listeners Choice ARIA Award); Bach Arias and Duets (ARIA Nominated); Top 100 ABC Concert Gala; Opera Australia's Golden Jubilee DVD; Swoon DVD; Opera Australia 50th Anniversary DVD (all ABC Classics); Prokofiev's *Love for Three Oranges* (CHANDOS); and *The No. 1 Classical Album 2007* (DECCA).

In 2008 and 2009 Sally-Anne's roles included Suzuki in *Madama Butterfly* for Opera Australia, Nicklausse and the Muse in *Tales of Hoffmann* for State Opera of South Australia, Judith in *Judith Triumphans*, Dido in *Dido and Aeneas*, plus concerts with Musica Viva, Australian String Quartet, Melbourne, West Australian and Adelaide Symphonies, Tobin Stoke's World Premiere of *Nootka* and Bacalov's *Misa Tango* in Canada.



William Skeen

Associate Principal Cello & Viola da gamba

Richmond Heights, California

William serves regularly as Principal Cello with Philharmonia Baroque, the American Bach Soloists, Musica Angelica, and has appeared with every major period ensemble on the West Coast. He performs and tours with La Monica, Galanterie, El Mundo, Voices of Music and The New Esterházy Quartet. William is particularly sought out for his skills at recitative accompaniment, earning him a position as continuo cellist for San Diego Opera. He earned a BM degree from the Cleveland Institute of Music, and a MM degree from the University of Southern California, where he has been Lecturer in baroque cello and viola da gamba since 2000. He plays a 19th century cello by Georg Gemünder and two anonymous baroque celli, a five-string violoncello piccolo from 1680 and a four-string from 1720, as well as a viola da gamba made in 2001 by John Pringle.



Sanford Sylvan

Baritone

Montreal, Quebec, Canada

Sanford has performed with most of the leading orchestras of the world collaborating with such conductors as Pierre Boulez, Herbert Blohmstedt, Christoph von Dohnanyi, Christopher Hogwood,

James Levine, Roger Norrington, Simon Rattle and Esa-Pekka Salonen. In opera, he has worked with many directors including Peter Sellars, Robert Wilson, Sir Peter Hall, John Copley, Tim Alberry and Deborah Warner in theaters such as Glyndebourne, New York City Opera, San Francisco Opera and La Monnaie in Brussels. His portrayals of Figaro in *Le Nozze di Figaro* and Alfonso in *Così fan Tutte* have been seen on PBS' "Great Performances" and are recorded on DVD for Decca, as is his performance of the title role in *The Death of Klinghoffer* by John Adams. He won a Grammy and an Emmy for his portrayal of the role of Chou-En Lai in John Adams' opera *Nixon in China*. With pianist David Breitman he has performed numerous recitals worldwide and two of their three recordings for the Nonesuch label (Schubert, Fauré, and Barber) have been nominated for a Grammy in the category of Best Classical Vocal Performance. Sanford Sylvan was nominated again this year in that same category for his performance of *Wilde: A Symphony* by Charles Fussell and is on the voice faculty of McGill University in Montreal.



Yuko Tanaka

Harpsichord, Fortepiano, Organ and Continuo

Oakland, California

Yuko, a native of Tokyo, Japan, is active as harpsichord soloist, ensemble performer and educator. She performs with numerous ensembles including Musica Pacifica, Music of the Spheres, Philharmonia Baroque Chamber Players, Moscow Chamber Orchestra, and American Bach Soloists. She has appeared with the San Francisco Symphony and the San Francisco Ballet Orchestra. She maintains a private studio, conducts master classes, and appears as guest lecturer at various universi-

Musician Sponsors: William Skeen – Christine and Jerry Baker; Sanford Sylvan – Emile B. Norman Charitable Trust, Kent and Lyn Evans; Yuko Tanaka – James M. Seff and Margene Fudenna

ties. Recent engagements include performances at the Frick Collection (New York City), Tage Alter Musik Regensburg (Germany) and the Istanbul International Music Festival, as well as performances on National Public Radio and the Canadian Broadcasting Corporation transmissions. Yuko has studied with Margaret Fabrizio at Stanford, Gustav Leonhardt in Amsterdam, the Netherlands, and Ketil Haugsand in Oslo, Norway. She performs on a Taskin harpsichord built in 1987 by Kevin Fryer, a Vaundry harpsichord built by Kevin Fryer in 1992, and a copy of a Stein Fortepiano, rebuilt by Janine Johnson and John Phillips. She has recorded for Koch International and Delos International.



Dominic Teresi

Principal Bassoon
Toronto, Ontario, Canada

A native of California, Dominic is Principal Bassoon of Tafelmusik, plays regularly with Boston Early Music Festival Orchestra and has appeared with Le Concert d'Astree, Philharmonia Baroque, Spiritus Collective and Chatham Baroque, among others. In demand on dulcian, baroque, classical and modern bassoons, he was recently invited to be a featured artist on CBC Radio's *Music Around Us*, performing a live radio concert of bassoon solos, concertos and chamber music. His recordings are numerous and include a bassoon concerto on Tafelmusik's *Concerti Virtuosi*, nominated for a 2006 Juno award. Dominic is a faculty member of The Juilliard School in New York and the University of Toronto. He holds an MM and AD in modern bassoon from Yale University, a Medaille d'or from the Conservatoire National de Region in Bordeaux, France, and a DM-ABD from Indiana University.



Elizabeth Wallfisch

Concertmaster, Monday Main Concert
(See Artistic Leadership)



Photo by Benjamin Calonega

Raphael Wallfisch

Cello
London, United Kingdom

Raphael is one of the most celebrated cellists performing on the international stage. At an early age, he was greatly inspired by hearing Zara Nelsova perform, and, guided by a succession of fine teachers, including the great Russian cellist Gregor Piatigorsky, it became apparent that the cello was to be his life's work.

Raphael has enjoyed a world-wide career playing with such orchestras as the London Symphony, London Philharmonic, BBC Symphony, Berlin Symphony, Warsaw Philharmonic, Los Angeles Philharmonic, Indianapolis Symphony, and many others. Raphael has recorded nearly every major work for his instrument on EMI, Chandos, Black Box, ASV, Naxos and Nimbus labels, exploring both the mainstream concerto repertoire and lesser-known works.

Teaching is one of Raphael's passions. He is in demand as a teacher all over the world, holding the position of professor of cello in Switzerland at the Zürich Winterthur Konservatorium and at the Royal Northern College of Music in Manchester.

Raphael plays a 1760 Gennaro Gagliano cello. He lives in London with his wife, our concertmaster Elizabeth Wallfisch, and has three children, Benjamin, Simon and Joanna.



Allen Whear

*Principal Cello, Recital Series Director,
Program Notes Author and Editor*
(See Artistic Leadership)



Gabrielle Wunsch

Violin
Den Haag, The Netherlands

Eastman School of Music; SUNY Stony Brook (MM); Baroque studies at Escola Superior de Musica de Catalunya; Amsterdam Conservatory; and the Royal Conservatory in Den Haag (BM). Gabrielle is Principal Violinist of the New Dutch Academy and a member of its chamber soloists, as well as performing with Musica ad Rhenum, Holland Baroque Society, Collegium Musicum, the Wallfisch Band, and the Göttingen Internationale Händel-festspiele. She has played in festivals in North America, Europe and Asia, including the Pacific Music Festival where she was concertmaster under Charles Dutoit. Ms. Wunsch's baroque violin is a 1764 Lorenzo Carcassi, and her modern violin is a 1998 Mark Hollinger.

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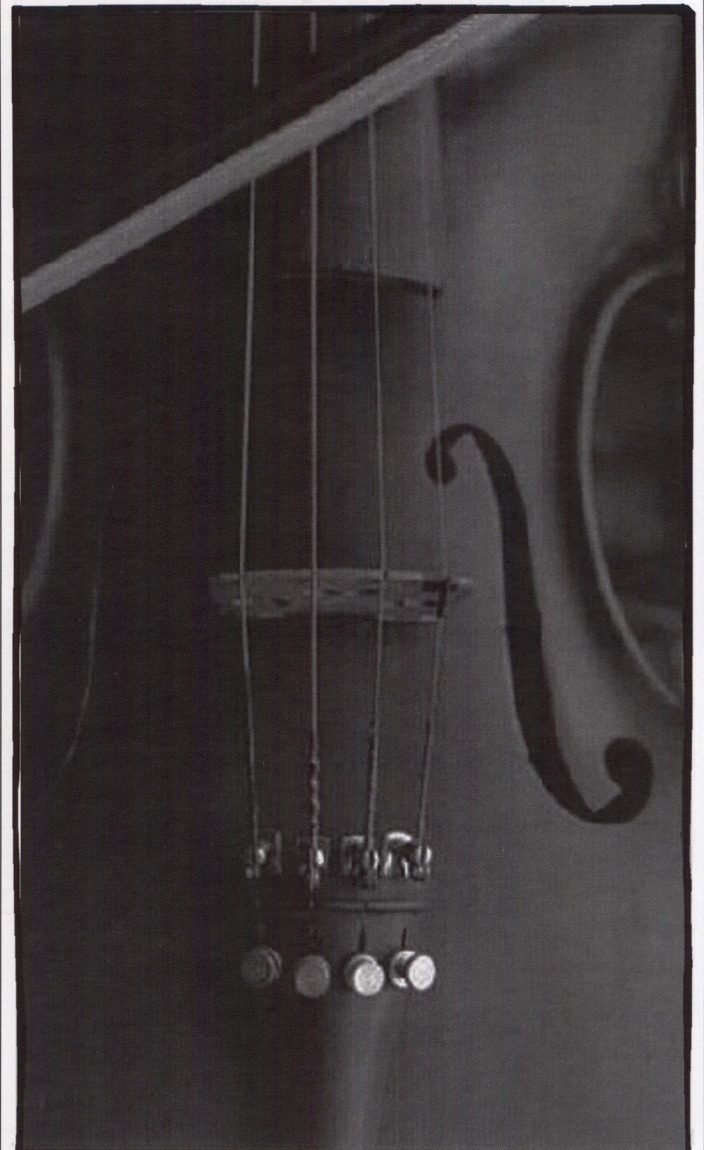
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Violin

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Emlyn Ngai,

Associate Concertmaster

Cynthia Roberts,

Principal Second Violin

Cristina Zacharias, *Associate*

Principal Second Violin

Carolyn Canfield Cole

Ann Duggan

Catherine Emes

Evan Few

Elizabeth Stoppels Girko

Naomi Guy

Marika Holmqvist

Edwin Huizinga

Amelia Roosevelt

Joseph Tan

Garbrielle Wunsch

Alicia Yang

Viola

Patrick Jordan, *Principal*

Karina Fox, *Associate Principal*

Sarah Darling

Meg Eldridge

Nancy Lochner

Cello

Allen Whear, *Principal*

William Skeen, *Associate Principal*

Margaret Jordan-Gay

Paul Rhodes

Timothy Roberts

Double Bass

Jordan Frazier, *Principal*

Bruce Moyer

Derek Weller

Harpsichord, Fortepiano, & Organ

Andrew Arthur, *Principal*

Michael Beattie

Holly Chatham

Yuko Tanaka

Theorbo/Archlute

Daniel Swenberg

Flute

Robin Carlson Peery, *Principal*

Dawn Loree Walker

Teresa Orozco-Petersen

Laurie Camphouse

Recorder

Herbert Myer

Carol Panofsky

Oboe

Roger Cole, *Principal*

Neil Tatman, *Associate Principal*

Ellen Sherman

Peter Lemberg

Clarinet

Ginger Kroft, *Principal*

Erin Andrea Finkelstein

Bassoon

Dominic Teresi, *Principal*

Britt Hebert

Contrabassoon

David Granger

French Horn

Christopher Cooper, *Principal*

Loren Tayerle

Meredith Brown

Alex Camphouse

Trumpet

Wolfgang Basch, *Principal*

Susan Enger

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Tenor

Matthew Anderson*
Timothy Hodges
Vincent Metallo
Timothy Shantz
Geoffrey Silver
David Vanderwal
Steven Caldicott Wilson

Baritone & Bass

Charles Wesley Evans
Jeffrey Fields
Matthew Knickman
Tim Krol
David Newman
Paul Speiser
Douglas Williams*

Mezzo Soprano

Laura Atkinson*
Kathleen Flynn
Alyson Harvey
Elizabeth Johnson Knight
Alice Kirwan Murray
Patricia Thompson

Countertenor

Jay White

*VBA Vocal Master Class Fellow



Festival Chorus

Soprano

Ida Barber
Pamela V. Cain
Elaine DeMarco
Agneta Lenberg
Wendy Moorty
Leslie Mulford
Marla Polk
Sandy Pratt
Dottie Roberson
Katie Stubbendick

Alto

Barbara Bown
Barbara Cary
Elaine Cecile
Phyllis Edwards
Eve Forrest
Lupita Harrison
Astrid Holberg
Madeline Littlefield
Mary Clare Martin
Andrea Matters
Susan Mehra
Nancy Miccoli

Kellie Morgantini

Jennifer Paduan
Barbara Shulman
Heidi Van der Veer
Jean Widaman
Peg Wittrock

Mark Stevens

Mark Wendland
David Wittrock

Baritone

Jack Arnold
Bob Bogardus
Anthony Cary
Jeff DeMarco
William Gee
Vinz Koller
Frank Raab
Larry Smith

Tenor

Thomas Barber
David Canright
Mary Forbord
Patrick Lynch
Robert Ramon

Youth Chorus

Soprano

Sarah Bane
Emily Barnthouse
Jane Brunson
Naomi Catterlin
Haley Ditmore
Ariel Dooner
Maria Herbst
Emma Hewett
Ariane Knapp
Brittany Long
Allison Preece
Courtney Trachier
Ya Mei Wolff-Smith

Alto

Lauren Anderson
Lenie Arellano
Ann Carrothers
Amanda Del Rosario
Hannah Jiminez
Rachel Lowery
Gracie Navaille
Erika Paredes
Erin Phillips
Allison Royal
Elizabeth Sim
Sarah Tucker

Tenor

Justin Huang
Nicholas Paluba
Chris Swenson

Baritone

Jonathan Barry
Gabriel de Vera
Justin Gaudoin
Gabe LaCasse
Adam Skeritt
Seth Williams



Accompanist, Pauline Thomas Troia



Young Musicians

Voice

Christiana Meeks, *Soprano*
Christian Pursell, *Baritone*

Piano

Annabel Chen
Hanna Choe
Tyler Hayford
Hyun Jee Kim
Gabrielle Micheletti
Amy Ng
Angela Ng

Flute

Hayoung Youn

Violin

Mara Awerbuck
Edie Ellison
Julie Kim
Johnny Lim
Minju Lim
Peter Mellinger
Joy Yamaguchi

Cello

Kane Suga

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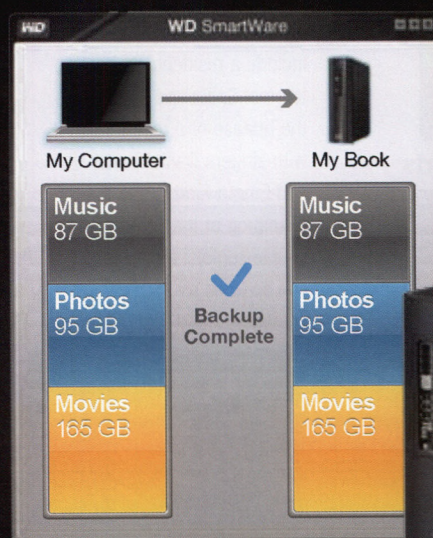
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Festival Orchestra

Violin



Elizabeth Wallfisch

Concertmaster, Director of the Monday Main Concert
See Artistic Leadership



Emlyn Ngai

Associate Concertmaster
See Festival Soloists



Cynthia Roberts

Principal Second Violin
See Festival Soloists



Cristina Zacharias

Associate Principal
Second Violin
Toronto, Ontario, Canada

Cristina has established a busy performing and touring career based out of Toronto. She has been a member of Tafelmusik Baroque Orchestra since 2004, and can be heard on over 25 recordings for the ATMA, Analekta, CBC, BIS, and Naxos labels. On both baroque and modern violin, Cristina collaborates frequently with a diverse group of ensembles, from string quartets to symphony orchestras, including the Theatre of Early Music, Les Voix Baroques, I Furiosi, and the Aradia Ensemble. Highlights of the 2009-10 season include a residency in Italy, tours of Spain and Belgium, the release of a recording with singers Daniel Taylor and Emma Kirkby, and the formation of the Correction Line ensemble, a collaboration between six songwriters, composers, and performers.



Carolyn Canfield Cole

Vancouver, B.C., Canada

Seattle-born Carolyn Canfield Cole has spent twenty-nine years in the Vancouver, B.C. music scene. Her passions include studying and performing Early Music with other like-minded individuals, playing in the Vancouver Opera, and developing Outreach and Educational initiatives for Sinfonia Orchestra for which she is Concertmaster. She enjoys mentoring and teaching young people and professionals alike, and is in demand as an adjudicator. Carolyn enjoys striving to live a "green" and healthy lifestyle.



Ann Duggan

Deerfield, Illinois

A graduate of Roosevelt University (MM) and the University of Michigan (BM), Ann currently plays in the Chicago area with the Chicago Baroque Band, Bella Voce, and the Joffrey Ballet Orchestra. She also teaches violin and viola at Trinity International University,

north of Chicago. Her past affiliations include Sarasota Opera, Key West Symphony, Da Corneto Opera, Spoleto Opera Festival, and ten years of teaching at the Music Institute of Chicago.



Catherine Emes

Toronto, Ontario, Canada

Presently Catherine performs with the Aradia Ensemble, the Toronto Chamber Orchestra, the Kitchener-Waterloo Symphony Orchestra, the Oshawa Durham Symphony Orchestra, and the Peterborough Symphony. She has served as Assistant Concertmaster of the Charlotte Symphony and Concertmaster of the New World Symphony, the Illinois Chamber Orchestra, and the Spoleto Festivals in Charleston and Italy. She has many published recordings on the Naxos and Argo Decca labels.



Evan Few

Den Haag, Netherlands

Evan has performed extensively with Apollo's Fire and

also plays with New Trinity Baroque in Atlanta. As a freelance violinist he plays with numerous ensembles across Europe, including Collegium Ad Mosam and Collegium Musicum Den Haag (Netherlands), Harmonie Universelle and Ensemble 1700 (Germany), La Chambre Philharmonique (France), and the Wallfisch Band (UK). Evan's recent chamber music pursuits have taken him to Rome, Freiburg, and Katowice, in western Poland. He received his degrees (BM, MM) from Oberlin Conservatory, has done post-graduate work at the Royal Conservatoire in The Hague, and quartet studies at Rice University in Houston, TX.



Elizabeth Stoppels Girkko

San Antonio, Texas

Presently Beth performs with the San Antonio Symphony, the San Antonio Opera, and the Austin Symphony. Her past affiliations include Associate Principal Second Violin with the Jacksonville Symphony and Principal Second Violin with the Virginia Symphony and Opera. She is an active teacher of violin and an adjunct faculty member at San Antonio College and

Musician Sponsors: Cristina Zacharias – Harvey L. Lynch; Carolyn Canfield Cole – Donald and Victoria Slichter; Ann Duggan – H. Lawrence and Luana Wilsey; Catherine Emes – Barbara Amend, Sharon and Stan Meresman; Evan Few – Arnold and Dianne Gazarian, Bob and Leslie Mulford; Elizabeth Stoppels Girkko – Sharon and Stan Meresman, Joel and Bonni Weinstein

Our Lady of the Lake University. Beth received her degrees from Eastman School of Music (MM) and Oberlin Conservatory (BM).



Naomi Guy

Toledo, Ohio

Naomi is currently the Associate Concertmaster of the Toledo Symphony in Ohio. She is an active performer on both baroque and modern violin. As a baroque violinist she has performed and recorded with Apollo's Fire, San Francisco Bach Choir, Pittsburgh Camerata, Boston Bach Ensemble, Tafelmusik, Publick Musick, and in the Touchstone Pictures soundtrack for the movie *Casanova*. Naomi has also toured and performed extensively throughout the United States, Japan, and Europe. She holds degrees from Oberlin Conservatory (MM) and the University of Minnesota (BM).



Marika Holmqvist

New York, New York

Marika, a native of Finland, currently serves as Con-

certmaster and Artistic Co-Director of Cambridge Concentus (MA), Concertmaster of Philadelphia Bach Festival and Buxtehude Consort in Philadelphia, and Co-Concertmaster of L'Academie in Boston. She has toured extensively throughout the Americas, Europe, the Middle East, and Asia, performing under conductors such as Joshua Rifkin, Ton Koopman, and Richard Egarr. She holds two Masters degrees from the Royal Conservatory in The Hague, Netherlands, and has taught baroque string playing techniques at Rutgers University. Marika can be heard on several CD labels including Naxos, Ex Cathedra, and Brilliant Classics.



Edwin Huizinga

Toronto, Ontario, Canada

This season Edwin is touring with several internationally acclaimed ensembles, including Tafelmusik, The Theatre of Early Music, The Wallfisch Band, and Passamezzo Modern. He performed at the Olympics in Vancouver and is extremely excited about his participation in the Toronto Chapter of the Classical Revolution. After the Festival, he will perform at the Klang and

Raum Festival with Tafelmusik in Irsee, Germany, as well as tour Italy with Kent Nagano, performing at the Reate Festival outside of Rome. His ambition is to bring classical music to the attention of younger people.



Amelia Roosevelt

Brooklyn, New York

Amelia is a founding member of Repast Baroque Ensemble, with whom she performed this season at the Getty Center in Los Angeles and at the Washington Early Music Festival, in addition to several New York City venues. The 2009-10 season included concerts in Moscow with the Trinity Baroque Orchestra and the Mark Morris Dance Group. Amelia performs on a 1773 violin crafted by Richard Duke, London. Her CD labels include MDG, New Classical Adventure, Linn Records, Hänssler Classic, Electra, and Capriccio. She holds degrees from SUNY Stony Brook (DMA), Manhattan School of Music (MM), Sweelinck Conservatory, Amsterdam, and Swarthmore College (BA).



Joseph Tan

Den Haag, Netherlands

In addition to regular appearances in chamber music concerts and festivals throughout Europe, Joseph performs with ensembles such as Anima Eterna (Belgium), the Amsterdam Baroque Orchestra, the Academy of Ancient Music, and Harmonie Universelle (Germany). He has recorded for Deutsche Harmonia Mundi, Zig-zag, and Sony labels. Joseph performs on an Italian Baroque violin made in the mid-18th century and on a modern instrument made by Antonio Lecchi (Cremona) in 1923. He received his postgraduate diploma from the Royal Conservatory, The Hague, his MM degree from Oberlin Conservatory, and a BM from the University of Texas, Austin.



Gabrielle Wunsch

Den Haag, The Netherlands

See *Festival Soloists*



Alicia Yang

San Francisco, California

Alicia leads a dual career as both an historically informed specialist and a modern violinist. She performs on baroque violin with the American Bach Soloists, Philharmonia Baroque Orchestra, SF Bach Choir, and Pacific Operaworks. Period performances include appearances with the Seattle and Portland Baroque Orchestras, the Washington Bach Consort, the Smithsonian Chamber Players, and the Early Music Guild of Seattle. An Oberlin and New England Conservatory graduate, she enjoys performing chamber music with her husband, SF Symphony Assistant Principal Cellist Amos Yang, and is mother to two children, Isabel and Noah. Alicia performs on a 1762 Richard Duke violin.

Viola



Patrick Jordan

Principal

See *Festival Soloists*

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Karina Fox

Associate Principal
Boston, Massachusetts

Karina is Principal Viola of Apollo's Fire, the contemporary ensemble Cal-lithumpian Consort, the Gardner Museum Chamber Orchestra, and Principal Second Violin of Tempesta di Mare. She received her MM degree from the New England Conservatory and her BM from the Cleveland Institute of Music. Her past affiliations include substitute violist with the Boston Symphony and National Symphony Orchestras. Karina has CDs on Chandos, Eclatra, Koch, and Tzadik labels. She performs on an 1987 Hiroshi Iizuka viola made in Philadelphia.



Sarah Darling

Carlisle, Massachusetts

After receiving her Bachelor's degree at Harvard, Sarah studied in Amsterdam and Freiburg as a recipient of the Beebe, Paine, and DAAD grants, and is now at work

on a DMA at the New England Conservatory with Kim Kashkashian. She is Concertmaster of the Harvard Baroque Chamber Orchestra, Director of the Arcturus Ensemble, a member of the Sanssouci Quartet, Musicians of the Old Post Road, and A Far Cry. She also plays with the Boston Symphony and Boston Baroque. Her critically acclaimed solo CD of the works of Leland Smith is available on Naxos.



Meg Eldridge

San Rafael, California

A graduate of the University of Michigan, the San Francisco Conservatory of Music, and the Manhattan School of Music, Meg is a member of the Marin, Santa Rosa, and Napa Symphonies, the Sonoma Bach Society, Marin String Quartet, and the Lawrence String Trio. She also performs in the Music in the Vineyards series and plays baroque violin with the Arcangeli Baroque Strings, the San Francisco Early Music Society, and the Skyflower Consort. Meg is a private violin and viola teacher at the Marin Waldorf School.



Nancy Lochner

San Diego, California

Nancy has held the position of Associate Principal Viola with the San Diego Symphony since 1988. She has also performed as Principal Viola in the San Diego Chamber Orchestra, the San Diego Opera, and as guest principal with the Opera Pacific. She has been a regular member of the Carmel Bach Festival since 1995. Nancy earned her Masters degree in Music from the Juilliard School and her Bachelor's degree from the Manhattan School of Music, and studied with Lillian Fuchs at both conservatories. Nancy performs on a viola made by Angela Stiles in Cremona, Italy.



Allen Whear

Principal Cello, Recital Series Director, Program Notes Author and Editor

See Artistic Leadership



William Skeen

Associate Principal & Viola da gamba

See Festival Soloists



Margaret Jordan-Gay

Toronto, Ontario, Canada

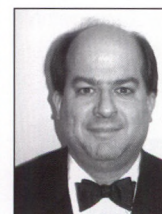
A graduate of the University of Toronto (MM) and Boston University (BM), Margaret performs regularly with the Tafelmusik Baroque Orchestra, the Toronto Symphony, Opera Atelier, Baroque Music Beside The Grange, the Eybler Quartet, and Ensemble Polaris, a group exploring the traditional music of various Nordic countries. She is Artistic Director of The Gallery Players of Niagara, an organization based in the Niagara Region of Ontario that presents chamber music. For many years she was the cellist of Modern Quartet, a string quartet dedicated to the performance of new works. She performs on a cello made by Andrea Castagnieri in 1730.



Paul Rhodes

Librarian
Berkeley, California

Paul holds degrees from the University of Texas, Austin (MM) and Dominican College (BA). He spent the 1994-95 season with the San Antonio Symphony and as Principal Cellist of the Austin Symphony on their tour of France and Germany. He has served as Principal Cellist of the Austin Lyric Opera, Orchestra of Santa Fe, and Fresno Philharmonic. Additionally, he has worked with New Century Chamber Orchestra, Sacramento Symphony, San Jose Symphony, Earplay, and the Santa Cruz Baroque Festival. Paul is Assistant Principal Cello of the Sacramento Philharmonic and is a member of the Oakland-East Bay Symphony.



Timothy Roberts

Needham, Massachusetts

Timothy is founder, Artistic Director and cellist of the Art of Music Chamber Players in Boston. His free-lance work includes per-

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performances with the Boston Symphony Orchestra, Boston Pops Esplanade Orchestra, Boston Ballet, the Florida (Tampa) Orchestra and Pro Arte Chamber Orchestra, among others. Timothy holds degrees in performance from the New England Conservatory and Northwestern University, and completed doctoral work at the Cleveland Institute of Music. He performs on a Gabrielli cello made in Florence in 1751.

Double Bass



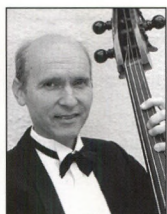
Jordan Frazier

Principal

Manhattan & Fredonia, New York

Jordan has performed, recorded and toured worldwide with the Orpheus Chamber Orchestra since 1993 and was appointed a member of the orchestra in 2006. He is a former member of the Barcelona Symphony and is currently a member of the American Symphony Orchestra, American Composers Orchestra and Principal Bass of the Westchester Philharmonic. He has also performed with the Chamber Music Society of Lincoln Center, Orchestra of

St. Luke's, and the Metropolitan Opera Orchestra, among many others. Recording credits include Sony Classical, Nonesuch, London, Decca/Argo, EMI, Koch, Musical Heritage Society, and Deutsche Grammophon. A native of Cleveland, OH, Jordan studied at the Interlochen Arts Academy and the Manhattan School of Music, and is currently on the faculty of the Mannes College of Music and The New School for Social Research.



Bruce Moyer

Doylestown, Pennsylvania

Bruce is Principal Double Bass with the Monterey Symphony and a member of Symphony of Silicon Valley. His past affiliations include Philharmonia Baroque Orchestra, the Sacramento Symphony and Principal Bass of the Portland (ME) Symphony. He freelances with every major ensemble in the San Francisco Bay Area and teaches at Santa Clara, San Jose State and Stanford Universities. Bruce collects and restores antique basses and currently performs on an Andrew Hyde, Northampton, MA, c. 1900 double bass and on a Nanur Bruckner, Pest Hungary c. 1890 double bass.



Derek Weller

Ann Arbor, Michigan

Derek received degrees (MM, BM) from the University of Michigan and is a graduate of the Interlochen Arts Academy. He was a lecturer on bass at the University of Michigan and the University of Toledo, and is currently on the faculty of Eastern Michigan University and the Interlochen Arts Academy. He also has a large private studio. In addition to playing in the Michigan Opera Theatre Orchestra, Derek is a member of the Toledo Symphony Orchestra and substitutes frequently with the Detroit Symphony Orchestra. Derek was also a member of a select international committee organized to rewrite the Suzuki Bass Method and is active as a clinician at Suzuki Institutes nationwide. He owns five basses: a 300-year-old Italian bass; a 200-year-old French bass; a Kay bass; and two modern instruments made by Aaron Reiley of Grand Rapids, MI.

Harpsichord, Fortepiano & Organ



Andrew Arthur

Harpsichord, Organ Soloist and Director of the Thursday Main Concert

See Artistic Leadership



Michael Beattie

Adams Master Class Music Director, Organ, Harpsichord, and Piano

See Artistic Leadership



David Breitman

Fortepiano and Piano

See Festival Soloists



Holly Chatham

Chorale Accompanist, Organ, and Harpsichord Summit, New Jersey

Holly holds an MM degree in Harpsichord/Fortepiano Performance from Indiana University, a BM in Piano Performance from Clayton State University, and is a doctoral candidate in Collaborative Piano at Rutgers University. She is Co-Artistic Director of the critically acclaimed ensemble Reconstruction, and is pianist in The Chatham-Wood Duo and the Lile Piano Trio. This season she made her Lincoln Center debut at Alice Tully Hall. She is an active performer in New York and New Jersey with various ensembles, and is Director of Music at Christ Church in Summit, NJ, where she also directs the Lile Hall Concert Series.



Yuko Tanaka

Harpsichord, Fortepiano, Organ and Continuo

See Festival Soloists

Musician Sponsors: **Jordan Frazier** — Edie and Lamont Wiltsee; **Bruce Moyer** — Gary and Carolyn Bjorklund, Harvey L. Lynch; **Derek Weller** — Bob and Leslie Mulford; **Holly Chatham** — Donald and Victoria Slichter

Theorbo & Archlute



Daniel Swenberg

Highland Park, New Jersey

Daniel plays and tunes a wide variety of Renaissance and Baroque lutes, theorbos, and early guitars. He performs regularly with ensembles on the East Coast including ARTEK, REBEL, Mr. Jones & the Engines of Destruction, New York City Opera, the Mark Morris Dance Group, Tafelmusik, Opera Atelier, The Metropolitan Opera, The Orchestra of St Luke's, Apollo's Fire, and Lizzy & the Theorboys. He has accompanied Renee Fleming and Kathleen Battle at Carnegie Hall. Daniel received awards from the Belgian American Educational Foundation (2000) for a study of 18th century chamber music for the lute, and a Fulbright Scholarship (1997) to study in Bremen, Germany with Stephen Stubbs and Andrew Lawrence King at the Hochschule für Künste. He studied previously with Pat O'Brien at Mannes College of Music, receiving a Masters degree in Historical Performance (Lute).

He also studied Musicology at Washington University (St. Louis) and received a BM in classical guitar from the North Carolina School of the Arts.

Flute



Robin Carlson Peery

Principal

See Festival Soloists



Dawn Loree Walker

Sunnyvale, California

Praised by the San Francisco Opera Center for her beautiful sound and the *Sacramento Bee* as "...powerfully evocative" and "ethereal," Dawn received her MM degree from the New England Conservatory with distinction in performance. She has been Principal Flute with the Monterey Symphony since 1990 and performs regularly as principal and section flute with the San Francisco Ballet and Opera Orchestras. Dawn has performed as soloist with the New Century

Chamber Orchestra, the Monterey Symphony and the Santa Cruz Symphony. She has also toured throughout the United States as Principal Flute with the San Francisco Opera's Western Opera Theater Orchestra.



Teresa Orozco-Petersen

San Jose, California

Teresa's musical activities range from orchestral player and contractor to recording artist, studio musician and founder of chamber ensembles. She is now in her eighth year as Conductor for the Avant Flute Choir of the San Jose Youth Symphony. She has played with Monterey Symphony for 22 years and is Principal Flute of New Music Works. Teresa also specializes in jazz and Latin music and performs as a member of the salsa band, Mambo Tropical. She received her BA and MA from San Jose State University with honors, graduating *magna cum laude*.



Laurie Camphouse

Fairfield, California

Laurie is Principal Flute of the Santa Cruz Symphony and an active freelance musician in the Bay area. She often performs with Opera San Jose, San Jose Ballet, Symphony Silicon Valley, and the Santa Rosa Symphony. She maintains a private flute studio in Saratoga, and coaches flute sectionals at Redwood Middle School. Originally from Portland, Oregon, Laurie has a BM degree in Flute Performance from Indiana University, and an MA from San Jose State University.

Recorder



Herbert Myers

Menlo Park, California

Herbert Myers is Lecturer in Early Winds at Stanford University, from which he holds BA, MA, and DMA degrees. He is also curator of Stanford's collections of musical instruments. As a member of the Concert

Ensemble of the New York Pro Musica from 1970 to 1973 he toured extensively throughout North and South America, performing on a variety of early winds and strings. He currently performs with The Whole Noyse and Jubilate. As an expert in the history and construction of musical instruments, he is well known through numerous published articles and reviews.



Carol Panofsky

Santa Cruz, California

Carol plays recorder and baroque oboe with the Albany Consort, Jubilate, Santa Cruz Chamber Players, and, on occasion, with the Santa Cruz Symphony and Ragazzi. As a freelance musician she has performed on both coasts as well as in Europe and Asia. She received an MM degree in the Performance of Early Music from the New England Conservatory. Carol performs and teaches early music, modern oboe and piano, and has been on the music faculties of the University of Idaho and UC Santa Cruz. She is Theory Director of Ragazzi Boys Chorus and Manager of the Santa Cruz County Youth Symphony.

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Oboe



Roger Cole

Principal

See Festival Soloists



Neil Tatman

*Associate Principal
Tucson, Arizona*

Originally from Kenosha, Wisconsin, Neil earned his BM degree at Lawrence University, and completed his Masters and Doctoral degrees at Indiana University. Formerly Principal Oboe with the Sacramento Symphony Orchestra and a faculty member at both the University of the Pacific and California State University, Sacramento, Neil is currently Associate Professor of Oboe at The University of Arizona and oboist of the Arizona Wind Quintet. In addition, he is Principal Oboe with the Arizona Opera Company, the Music in the Mountains Festival (Nevada City, California), and Arizona Musicfest. Active as a clinician and

recitalist, he has been featured in recent presentations in Michigan, the western U.S., Canada, and Costa Rica.



Ellen Sherman

Grand Rapids, Michigan

Ellen is Principal Oboe of the Grand Rapids Symphony. She was formerly Principal Cor Anglais with the New Zealand Symphony Orchestra and Principal Oboe of the Memphis and Virginia Symphonies. She was a past participant at the Santa Fe Chamber Music, Schleswig-Holstein and Apple Hill Festivals. Ellen toured Europe with the Utah Symphony in April 2005. She holds degrees from the Juilliard School (MM) and the New England Conservatory of Music (BM), and has recorded for the Koch, New World, Stereophile and Naxos labels.



Peter Lemberg

Monterey, California

A student of Raymond Duste, Marc Lifschey and John Mack, Peter is pres-

ently Principal Oboe of the San Francisco Chamber Orchestra and San Francisco Opera's Merola Opera Program. He also performs with the San Francisco Opera Orchestra. As a soloist, he has appeared with the San Francisco Chamber Orchestra and the Palo Alto Chamber Orchestra. Peter plays many chamber music concerts in the San Francisco and Monterey Bay areas, including appearances as a member of the Stanford University Woodwind Quintet.

Clarinet



Ginger Kroft

Principal

See Festival Soloists



Erin Andrea Finkelstein

Sacramento, California

Erin performs frequently with the orchestras of Northern California. She is a member of the Pacific Clarinet Quartet and the

Sacramento Choral Society, and has appeared on several occasions with the Pacific Arts Woodwind Quintet. Erin currently teaches clarinet and chamber music at California State University, Stanislaus and has been a guest lecturer on clarinet and chamber music at the University of the Pacific. She is on the faculty at the Sacramento School of Music and maintains a private studio in Davis.

Bassoon



Dominic Teresi

Principal

See Festival Soloists



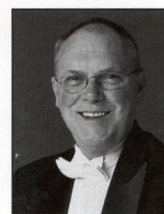
Britt Hebert

Pittsburgh, Pennsylvania

A graduate of both the Eastman School of Music and the Cleveland Institute of Music, Britt is a freelance musician in the Pittsburgh area, playing with the Opera Theater of Pittsburgh and with the Bridge

City Woodwind Quintet, of which he is a founding member. His past affiliations include Met Opera Orchestra, the Louisville Orchestra, Pittsburgh Symphony, San Diego Opera and San Diego Symphony. Past festival participation includes Aspen, Sunriver and Baldwin-Wallace Bach Festivals. He has CD recordings on Telarc and Koch International labels.

Contrabassoon



David Granger

El Cerrito, California

David received his BM and MM degrees from the Manhattan School of Music and received a Performer Diploma in baroque bassoon from Indiana University's Early Music Institute. He teaches at the University of California, Davis, and works as a freelance musician performing in orchestras throughout northern California. David currently is Principal Bassoon of the Napa Valley Symphony, the Sacramento Philharmonic, the Modesto Symphony, and the Fremont Philharmonic, Acting Principal for the Oakland East Bay Symphony, and

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the contrabassoonist in the Marin Symphony. He founded Passamezzo Moderno, an early music ensemble specializing in 17th century Baroque performance.

French Horn



Christopher Cooper
Principal, Tower Music
See Festival Soloists



Loren Tayerle
Tower Music
San Francisco, California

Loren received his degrees (MM, BM) from San Francisco Conservatory of Music. He is the Conductor of the De Anza Chamber Orchestra and a member of the San Francisco Chamber Orchestra, Marin Symphony and Berkeley Symphony.



Meredith Brown
Vallejo, California

Meredith holds degrees from the Peabody Conservatory (BM) and the San Francisco Conservatory (MM). She currently resides with her husband, Festival Principal Trombone Bruce Chrisp, and their five cats. Meredith holds Principal Horn positions with Symphony Silicon Valley, Napa Valley Symphony, Vallejo Symphony, and the Fresno Philharmonic, and substitutes regularly with the San Francisco Symphony, and the San Francisco Opera and Ballet orchestras. In July 2007, she was awarded the Herbert C. Spencer Honorable Mention Award at the International Horn Competition of America.



Alex Camphouse
Fairfield, California

Alex is presently Principal Horn of the Monterey and Marin Symphonies, holds the position of Third Horn with the Santa Cruz Symphony, and frequently performs with the San Francisco

Symphony. As soloist, he has performed locally Mozart's *Sinfonia Concertante*, Schumann's *Konzertstücke* and Britten's *Serande for Tenor Horn and Strings*. He recently recorded Mahler's *Symphony No. 8* with the San Francisco Symphony, which won three Grammy Awards. Alex was born in Illinois and studied at the Cincinnati College-Conservatory of Music with Steven Gross and Duane Dugger, and the San Francisco Conservatory of Music with Bruce Roberts.

Trumpet



Wolfgang Basch
Principal
See Festival Soloists



Susan Enger
Tower Music
Memphis, Tennessee
Northwestern University graduate and student of Vincent Cichowicz, Susan is currently a member of the Memphis Symphony

Orchestra. She has formerly held positions as Principal Trumpet of L'Orchestre Symphonique de Quebec, CBC Radio Orchestra (Quebec), Les Violons du Roy, and Associate Principal Trumpet of the Montreal Symphony.



Leonard Ott
Tower Music
Castro Valley, California

Lenny holds a degree from California State University East Bay (BA) and is on the faculty at the University of the Pacific, Stockton. He has an active freelance career and is a member of the Oakland-East Bay Symphony and Modesto Symphony. He also plays with a majority of orchestras throughout the San Francisco Bay Area, including the Berkeley Symphony, Santa Rosa Symphony, Symphony Silicon Valley, and San Francisco Symphony.

Cornetto



Stephen Escher
Palo Alto, California

After receiving a BA degree from Luther College (Iowa), Stephen did post-graduate work at the University of Iowa and studied in Bologna with cornettist Bruce Dickey. A founding member of the San Francisco area wind band, The Whole Noyse, he has performed with numerous ensembles in Europe, North America and Mexico, including Chanticleer, American Bach Soloists, the Toronto Chamber Choir and Apollo's Fire. Stephen has made two recordings in London with Andrew Parrott and the Taverner Players for EMI and can also be heard on Skylark, Koch, Urtext and Helicon labels.



Joyce Johnson-Hamilton
Atherton, California

Joyce performs frequently with The Whole Noyse and WAVE (Women's Antique

Musician Sponsors: Loren Tayerle – Mary Kay Crockett, Natalie A. Stewart; Susan Enger – Howard and Rosalind Fisher; Leonard Ott – John and Mary Castagna

Vocal Ensemble). She has performed on both cornetto and baroque trumpet with early music ensembles in the San Francisco Bay Area, Seattle, Vancouver, B.C., Washington, D.C., Los Angeles, and Ashland, OR. She teaches trumpet at Stanford University and has been the conductor of the Diablo Symphony in Walnut Creek since 1980. She was formerly Principal Trumpet of the Oakland and San Jose Symphonies, and she has been a frequent guest conductor and trumpet soloist with the Seoul Philharmonic.

Trombone



Bruce Chrisp

Principal, Tower Music Vallejo, California

Bruce has been performing trombone professionally in the San Francisco Bay Area since 1989. He is Principal Trombone of the Santa Rosa, Marin, Napa Valley, Vallejo, Oakland and Fresno Philharmonic orchestras. He also performs regularly with Opera San Jose. In addition, Bruce has per-

formed with the San Francisco Symphony and the San Francisco Ballet and Opera orchestras. A graduate of the San Francisco Conservatory of Music (MM) and the University of Michigan (BME), Bruce teaches trombone at UC Davis and is a founding member of the San Francisco Brass Company, a Bay Area-based brass quintet.



Suzanne Mudge

Tower Music Director

See Artistic Leadership



Wayne J. Solomon

Tower Music Fresno, California

Wayne is trombonist and Personnel Manager of the Monterey Symphony and the Fresno Philharmonic, as well as a member of the Modesto Symphony Orchestra. He has also performed the past three seasons with the Sarasota

Opera Orchestra, is a frequent performer with the Pacific Symphony Orchestra in Santa Ana, and has performed with the San Francisco, San Diego and Minnesota Symphonies and the San Francisco Ballet Orchestra. Wayne is on the faculty at the University of California, Santa Cruz.

Timpani



Kevin Neuhoff

Principal

San Francisco, California

Kevin received his BM degree from the St. Louis Conservatory of Music. He is Principal Timpanist with the Berkeley and Fremont Symphonies, the San Francisco Opera Center Orchestra, Principal Percussionist with the Marin Symphony, and plays frequently with the California, Oakland, Sacramento and San Francisco Symphonies. He has also performed and recorded with Philharmonia Baroque and the New Century Chamber Orchestra. In December 2008, he was requested by the music

director to join Orchestre Symphonique de Montreal for their production of Messiaen's opera *St. François*. Kevin performs Broadway shows, contemporary music with Earplay and records for film and other electronic media. At the Festival, Kevin performs on timpani based on a 17th century design made by Aehnelt-Lefima of Cham, Germany.

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Festival Chorale

Soprano



Michèle Eaton

New Rochelle, New York

Michèle received her degrees from the University of Massachusetts (BM, MM) and presently tours with the Peter Schickele/P.D.Q. Bach company of performers. Recent solo performances include John Adams' *Grand Pianola Music* with the Louisville Orchestra, Couperin's *Leçons de Tenebre*, and Rameau's *L'impatience*. She sang the roles of Child Grendel and Shaper's Apprentice in the New York premiere of Elliot Golden-thal's opera, *Grendel*. Michèle's oratorio performances have included Handel's *Israel in Egypt*, *Judas Maccabaeus* and the *Messiah*; Bach's *B Minor Mass*, *St. John* and *St. Matthew Passions*; Vivaldi's *Magnificat*; and Steffani's *Stabat Mater*.



Laura Heimes

See *Festival Soloists*



Colleen Hughes

Bloomington, Indiana

Colleen received her degrees (BM, BME, MM) from Indiana University. She has studied with Dale Moore and Robert Harrison, and participated in master classes with Carol Vaness and Roger Vignoles. In May 2008 she took Third Place in the Gerhard Herz Young Artist Competition with the Louisville Bach Society. She has sung in Bloomington with the Spanish Baroque ensemble Fenix de los Ingenios, as well as with Apollo's Voice for the Indianapolis Symphony Orchestra. She has also appeared as a soloist with the Lafayette Bach Chorale Singers in Steven Sametz's *The Choir Invisible*.



Linda Lee Jones

New Orleans, Louisiana

Linda has acquired an impressive range of performance experience singing with some of the world's finest orchestras and choral ensembles. Her solo work includes appearances with Masterwork Chorus of New Jersey, Symphonic Choir of New Orleans, Louisiana Vocal Arts Chorale, and New Jersey Chamber Singers. She holds a MM degree in Choral Conducting and Voice Performance from Westminster Choir College of Rider University and a BM in Voice Performance from Loyola University in New Orleans.



Rebecca Mariman

Adams Fellow
Princeton, New Jersey

Rebecca received her MM degree at Westminster Choir College and a BA as a theater major from Dickinson College. She is a member of the early music ensemble,

Fuma Sacra, with whom she has performed re-creations of services at Bach's churches in collaboration with Bach scholar, Dr. Robin Leaver and Baroque violinist, Nancy Wilson. She has also sung a wide range of Medieval, Renaissance and earlier Baroque works. Highlights of the past year include three performances of *the little match girl passion* by David Lang, Bach's *St. Matthew Passion* and a concert of Monteverdi madrigals with Fuma Sacra.



Clara Rottsoik

Philadelphia, Pennsylvania

Clara, a native of Seattle, performs a wide range of repertoire as a soloist and ensemble member with St. Thomas 5th Ave NYC, Tempesta di Mare, Fuma Sacra, Triomphe de l'amour, Trinity Choir, the Handel Choir of Baltimore, Ensemble Florilege Boston, and S. Clements Philadelphia. In 2009 she toured Japan with Joshua Rifkin and the Cambridge Concentus. Her operatic roles include Micaela in *Carmen*, Dido in *Dido and Aeneas*, Donna Elvira in *Don Giovanni* and Laetitia in *Old Maid and*

the Thief. Clara is a graduate of Westminster Choir College (MM) and Rice University (BM), and teaches voice at Swarthmore College and the Lawrenceville School.



Angelique Zuluaga

Bloomington, Indiana

Angelique has an active career in early music, opera, oratorio and contemporary music throughout the U.S. and South America. She has sung under the direction of Paul Hillier, Ton Koopman, Andrew Lawrence King, John Poole, Stephen Stubbs, and Kent Nagano. Recent performances include soloist in Brahms' *Ein Deutsche Requiem* with the Indianapolis Symphonic Choir, world premiere of *Lucretia* (a dramatic song cycle) by Joni Greene, and the 2010 production of *Ariodante* at the Princeton Festival. Angelique began her musical training in Cali, Colombia at the Universidad Del Valle. She holds Masters degrees in Voice and Early Music from Indiana University.

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Mezzo-Soprano



Laura C. Atkinson

Adams Fellow
Louisville, Kentucky

Laura is a recent graduate of the MM degree program in Vocal Performance from Yale University, at the Institute of Sacred Music, where she studied with the American lyric tenor James R. Taylor. Upon graduation, she was awarded the inaugural Margot Fassler Award for Excellence in Performance of Sacred Music. In 2010 she will be heard as the alto soloist in Handel's *Foundlings Anthem*, Mozart's *Requiem*, Vivaldi's *Gloria*, Brahms' *Alto Rhapsody*, as well as Bach's *B Minor Mass* at the Oregon Bach Festival, under the direction of Helmuth Rilling. Laura has also sung under the baton of Simon Carrington, Nicholas McGegan, Paul Hillier and Stephen Layton.



Kathleen Flynn

See Festival Soloists



Alyson Harvey

Philadelphia, Pennsylvania

Alyson's professional career highlights include appearances at Lincoln Center in Copland's *In the Beginning* and Carnegie Hall singing Handel's *Messiah* with the Masterwork Chorus of New Jersey. She has also performed the alto solo in Bernstein's *Chichester Psalms* with the Philadelphia Orchestra conducted by Bobby McFerrin. Alyson sang the role of the Abbess in *Suor Angelica* under the direction of Gian Carlo Menotti at the Spoleto Festival in Italy. Professional affiliations include Fuma Sacra, The Philadelphia Singers, and St. Martin-in-the-Fields Episcopal Church in Philadelphia. She holds degrees from the Cincinnati Conservatory of Music (MM and Artist Diploma in Opera) and Westminster Choir College (BM).



Elizabeth Johnson Knight

Dallas, Texas

Liz holds degrees from Indiana University (MM) and the University of Mississippi (BM), and is currently working on her DMA at the University of North Texas. She formerly held teaching positions at Murray State University and The University of Louisiana, Monroe. Her concert repertoire includes works of Bach, Handel, Haydn, Mozart, Purcell, Copland, Stravinsky, Vivaldi and Duruflé. She has appeared as a soloist with the Bach Festival of Central Florida, the North Central Louisiana Masterworks, the Paducah (KY) Symphony, and the Valdosta (GA) Symphony Orchestra, among others.



Alice Kirwan Murray

Los Angeles, California

Alice sings regularly as both ensemble member and soloist with the L.A. Master Chorale and the Grammy Award-winning Los Angeles Chamber Singers & Cap-

pella. In 2009, she was featured in Louis Andriesen's *De Stijl* with the Los Angeles Philharmonic at Walt Disney Concert Hall and also performed Ligeti's *Clocks And Clouds* in Esa-Pekka Salonen's final performances as Music Director of the L.A. Philharmonic. Alice has also performed with Musica Angelica, Long Beach Opera, and the Jacaranda Festival, and can be heard on several television soundtracks and film scores, most recently *Percy Jackson and the Olympians*. Additionally, Alice works as a teaching artist with the educational outreach project, Voices Within.



Patricia Thompson

Manhattan, Kansas

Patricia has been a soloist with the Indianapolis Baroque Orchestra, Lafayette Bach Chorale, Louisville Choral Arts Society, The Masterworks Chorale of New Jersey, and the Bloomington Early Music Festival. Recent performances have included Handel's *Messiah* in Carnegie Hall, Vivaldi's *Nisi Dominus*, and Dominick Argento's *Miss Manners on Music* in Manhattan, KS. She has been a member of the Dale Warland Singers

and the Ensemble Singers of the Plymouth Music Series (now known as Vocalessense) in the Minneapolis/St. Paul area. Patricia is an Assistant Professor of Voice at Kansas State University. She holds Doctor of Music and Master of Music degrees from the Indiana University Jacobs School of Music and a Bachelor of Music from St. Olaf College, Northfield, MN.

Countertenor



Jay White

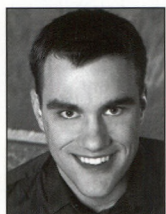
Greencastle, Indiana

After performing eight seasons with the Grammy award-winning ensemble, Chanticleer, Jay completed his DMA at the University of Maryland and began his career as a full-time academic. He has taught at the University of Maryland, University of Delaware, and is currently Assistant Professor of Music at DePauw University in Indiana. Jay has lectured and presented several topics at national and international conferences as well as leading several master classes around the U.S. As a per-

Musician Sponsors: Laura Atkinson – Betsy and Robert Sullivan, Michael and Jeanne Adams; Alyson Harvey – Frank and Denise Quattrone Foundation; Alice Kirwan Murray – John and Jane Buffington, Sharon and Stan Meresman; Patricia Thompson – Frank and Denise Quattrone Foundation

former, Jay has recently focused most of his talent in the Middle Ages working with the Washington, D.C.-based Armonia Nova and his current ensemble, Bernardus, making its international debut in August, 2010 in Beijing, China.

Tenor



Matthew Anderson

Adams Fellow
Boston, Massachusetts

Matthew has twice been a national finalist and prize-winner in the American Bach Society Vocal Competition and was a finalist in the 2009 Liederkranz Art Song Competition. He sings regularly as a soloist in Boston's renowned Emmanuel Music Bach Cantata Series and has appeared as a soloist with the Handel & Haydn Society, Cantata Singers, Back Bay Chorale, Musicians of the Old Post Road, Williamstown Early Music, Masterworks Chorale, Musica Maris, Concord Chorus, and Boston Modern Orchestra Project. Matthew trained in the James Collier Apprentice Artist Program at Des Moines Metro Opera, the Britten-Pears Young Artist

Programme in England, and the Cincinnati Opera Resident Ensemble. He also spent two seasons as a vocal fellow at the Tanglewood Music Center and was a Lorraine Hunt Lieberman Fellow with Emmanuel Music.



Timothy Hodges

Jacksonville, Florida

Timothy is presently a member of Fuma Sacra and was the tenor soloist for the 2006 performance of Handel's *Messiah* with the Garden State Philharmonic. He has appeared in the opera chorus for the Spoleto Festival USA, and is also a member of Trinity Choir at Trinity Wall St. in New York. He received a BM degree from Westminster Choir College.



Vincent Metallo

Lambertville, New Jersey

Vincent has distinguished himself in recent years as an eagerly sought-after conductor, singer and music educator. He is Director of the Princeton High School

Choral Department and has held the position of Assistant Professor of Music at Westminster Choir College, DePauw University, Wellesley College, and Lehigh University. He is a member of the choir of St. Clements Church of Philadelphia, the Crossing Vocal Ensemble of Philadelphia, Fuma Sacra of Princeton, NJ, and has performed with numerous festivals throughout the Eastern United States. A graduate of the Hartt School of Music in Music Education and Vocal Performance and Westminster Choir College in Conducting, Vincent is certified in Kodaly music pedagogy through the Kodaly Musical Training Institute.



Timothy Shantz

Calgary, Alberta, Canada

Tim is equally accomplished as both conductor and tenor. His 2009 and 2010 singing engagements included Berio's *Sinfonia* with the Lucerne Festival Academy under the baton of Pierre Boulez and Haydn's *Die Schöpfung*. Other recent solo performances include Handel's *Solomon*, Monteverdi's *L'Orfeo*, Bach's *St. John Passion* (Evangelist) and Handel's *Messiah*. Tim is Chorusmaster for the Calgary Philharmonic

Orchestra and Artistic Director of Spiritus Chamber Choir. Tim earned his DM degree in Choral Conducting from Indiana University in December 2009.



Geoffrey Silver

New York, New York

Geoffrey is a founder member of the four-man ensemble, New York Polyphony. Formerly a chorister of Westminster Abbey, London, and choral scholar at Trinity College and St John's College, Cambridge, Geoffrey lives in New York and is a freelance singer and producer. He has appeared as a soloist with Vox Vocal Ensemble, Early Music New York, The Trinity Choir, St Thomas Church, Fifth Avenue, and most recently with the Clarion Music Society for its gala performance of Monteverdi's *1610 Vespers* in celebration of the work's 400th anniversary.



David Vanderwal

New York, New York

David has performed roles

with various ensembles across the nation, including the American Bach Soloists, the Seattle Baroque Orchestra, the Oregon Bach Festival Orchestra, the Austin Symphony Orchestra, the Oregon Symphony, New York Collegium, and Tafelmusik. He has also appeared as featured soloist with many choral societies nationwide, and was a vocal coach and teacher at the International Bachakademie's Stuttgart Festival in Überlingen, Germany. David has recorded under the Allegro, Delos, Pro Musica Gloriam, and Koch International record labels and with Western Wind of New York on their own label.



Steven Caldicott Wilson

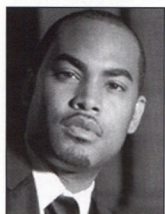
Astoria, New York

Steven's career includes performances in four European countries, an enlistment in the U.S. Air Force Singing Sergeants, and a cabaret at the Duplex in NYC. This year, he sang Monteverdi's *Vespers 1610* for the Green Mountain Project and at St. Thomas Church (both NYC); Britten's *Abraham and Isaac*; and Mozart's *Requiem* for the Portland, Maine Choral Art Society,

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collaborating with the Portland Ballet. In October he'll perform the title role in Handel's *Joshua* with the Louisville Bach Society.

Baritone & Bass



Charles Wesley Evans

Princeton, New Jersey

Charles is establishing a fine career as an early music artist, recitalist and professional chorus member for the Carmel Bach Festival Chorale, Trinity Choir of Trinity Church Wall Street, and *Conspirare* in Austin, TX. Most recently he performed a recital of works by composer William Horne and the role of Jesus in Bach's *St. John Passion* with conductor Andrew Parrot and Trinity Choir. Charles is looking forward to performances with *Conspirare*, the Trinity Choir and recital collaborations with recital partner Damien Sneed in the coming months. He holds a BA in Music from Brewton-Parker College in Mount Vernon, GA.



Jeffrey Fields

San Jose, California

A graduate of the University of Iowa (BM) and an Adams Vocal Master Class Fellow (1998), Jeffrey is a member of Philharmonia Baroque Orchestra and American Bach Soloists. He made his Carnegie Hall debut in Handel's *Messiah* in 2007. Solo engagements this past season include Handel's *Brockes-Passion*, *Semele*, *Acis and Galatea*, and *Alexander's Feast* under Jeffrey Thomas, Mendelssohn's *Elijah* and *St. Paul*, Bach's *B Minor Mass*, the requiems of Brahms, Fauré, Duruflé, Mozart and Reicha, Mahler's *Songs of a Wayfarer*, the Monteverdi *Vespers 1610* with the group Magnificat under Warren Stewart, and the Dvorak *Stabat Mater*. Jeffrey also works as a musicologist for classicalarchives.com.



Matthew Knickman

Jun La Nam-do, South Korea

Matthew has performed with ensembles Fuma

Sacra, Les Violons du Roy et la Chapelle de Québec, Trinity Choir, and the Antioch Chamber Ensemble. His operatic roles include Figaro in *The Marriage of Figaro*, Sid in *Albert Herring*, Dr. Blind in *Die Fledermaus*, L'Horloge Comptoise/Le Chat in *L'Enfant et les Sortilèges*, Marullo in *Rigoletto*, Spinelloccio/Guccio in *Gianni Schicchi*, and repeat performances of The Businessman in *The Little Prince*. Matthew has degrees from Westminster Choir College (MM and BM).



Tim Krol

Long Island, New York

Tim sang for nine years with Chanticleer, and can be heard on 13 Chanticleer recordings. Recent career highlights include a featured role in an opera based on Steinbeck's *Grapes of Wrath* at Carnegie Hall. He was a guest soloist for the Minnesota Orchestra, once for a premiere of Stephen Paulus' *To Be Certain of the Dawn*; and also for the premiere of *Ikon of Eros* by John Tavener, conducted by Carmel's new maestro, Paul Goodwin. Tim collaborated again with Mr. Goodwin in a staged production of Bach's *St. Matthew Passion*, directed

by Sir Jonathan Miller, at Brooklyn Academy of Music.



David Newman

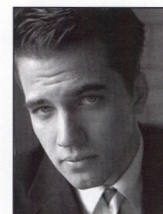
See Festival Soloists



Paul Speiser

Princeton, New Jersey

A graduate of Westminster Choir College (MM) and Lawrence University (BM), Paul is currently a PhD student at New York University, where he is an adjunct instructor of voice and conducts the Vocal Performance Chorale. Recent performances at NYU include Don Alfonso in Mozart's *Così fan tutte*, Schlendrian in Bach's *Coffee Cantata*, a staged production of Wolf's *Italienisches Liederbuch*, and Sam in Bernstein's *Trouble in Tahiti*. Paul has performed with Fuma Sacra, Spoleto Festival USA, Lincoln Center Festival, Milwaukee Symphony Orchestra, and Nordic Chamber Choir (Germany).



Douglas Williams

Adams Fellow

New York, New York

Douglas made his U.S. symphony debut this season in Handel's *Messiah* with the Houston Symphony Orchestra directed by Christopher Warren-Greene, and his European debut with the baroque orchestra Les Talens Lyriques in Purcell's *King Arthur* at the Salle Pleyel, Paris, directed by Christophe Rousset. Douglas has sung under the batons of David Hoose, Helmut Rilling, Sir David Wilcocks, Sir Neville Marriner, Manfred Schreier, Paul O'Dette, and Stephen Stubbs. A member of the art song collective Mirror Visions, Douglas will premier new works by American composers at the Musée Nissim de Camondo, Paris, next season, and often collaborates with pianists Ilya Poletaev and Ted Taylor. He studied at the New England Conservatory, Yale School of Music, and Yale Institute of Sacred Music, where he was awarded the Hugh Porter prize for his creative ambition in music. He trained as an actor with Shakespeare & Company in Lenox, Massachusetts.

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Festival Chorus

Soprano



Ida Barber

Pacific Grove

This is Ida's tenth year with the Festival Chorus. She has a BS in Nursing from San Francisco State University and attended Pacific Lutheran University where she sang in The Choir of The West. Ida worked as RN-Public Health Nurse for 30 years, and is now retired as a proud grandmother of seven. She has sung with I Cantori di Carmel and is now singing with The Camerata Singers of Monterey, Cantus Chamber Singers Monterey and the St. Timothy Church Choir, where she is also a cantor.



Pamela V. Cain

Pacific Grove

A one-time broadcast journalist, Pam is now a financial advisor with a practice in Pacific Grove. Her coffee table book *Big Sur to Big Basin*, can be found on Amazon.com. She started singing at age four with her father's church choirs and oratorio societies and is a

second generation Bach Festival Chorus member. She has sung with I Cantori di Carmel, the California Redwoods Chorale and the First Presbyterian Church Chancel Choir.



Elaine DeMarco

Pacific Grove

This is Elaine's sixth year with the Festival Chorus. She is a graduate of the University of Redlands (BS) and is a math teacher. Elaine sings with Camerata Singers and Madrigals.



Agneta Lenberg

Carmel Valley

This is Agneta's 18th year with the Festival Chorus. She holds a PhD from Kent State University, and an MA from University of Gothenburg, Sweden. After teaching foreign languages, she moved into sales and marketing in educational publishing at McGraw-Hill and is now in consulting. Agneta's music studies include piano accompaniment, organ and voice, and she is an experienced choral singer.



Wendy Moorty

Seaside

Wendy has sung with Monterey Peninsula vocal ensembles, I Cantori di Carmel, Cabrillo Symphonic Choir, Cabrillo Music Festival Chorus, and San Jose Symphonic Choir. Currently, in addition to her Festival experience, she enjoys her participation in the Monterey Symphony Chorus.



Leslie Mulford

Monterey

This is Leslie's third season with the Festival Chorus. She holds degrees from the Monterey Institute of International Studies (MAT), Loyola Law School (JD) and the University of Washington (BA). Recently retired from her third career as a freelance German translator, Leslie sings with Smiles Women's Vocal Ensemble and the Monterey Peninsula Choral Society.



Marla Polk

Salinas

Marla is currently studying music with an emphasis on vocal performance. Along with her sister, she has been in choirs from a very early age. They have a grandfather who is a composer and a mother who plays guitar, sings, and writes the occasional verse. She feels very blessed and privileged to be a part of the Bach Festival this year, and to be celebrating the legacy of the great German masters.



Sandy Pratt

Carmel

Sandy is an I Cantori di Carmel founding member, and has performed with them for 29 years. She sings with VOCA Cappella Ensemble and First Presbyterian Church Chancel Choir. She is also a "Romantic Realist" artist of still-life in oils, whose works are widely collected. This is Sandy's second year with the Festival Chorus.



Dottie Roberson

Monterey

This is Dottie's 40th season to sing with the Festival Chorus. She is a graduate of UC Santa Cruz (BA, Linguistics), and presently holds the position of Administrative Assistant for Dennis the Menace cartoonists. She has performed with Camerata Singers, Hidden Valley Opera, VOCA Cappella Ensemble, First Presbyterian Church Chancel Choir, and was a founding member of I Cantori di Carmel. Dottie enjoys gardening, nurturing five grandchildren and traveling, with a trip planned this fall to Japan.



Katie Stubbendick

Seaside

Katie loves biking, hiking, watching her garden grow, and teaching her first graders at Marshall's Dual Language Program. She is an avid traveler and a graduate of the University of Wisconsin (BA) and Rockford College (MAT). A recent transplant from Wisconsin, Katie is happy to be singing in her first year with the Festival Chorus.

Alto



Barbara Bown

Carmel

Barbara is a graduate of Gallaudet University, where she received an MA in Counseling, and of UC Riverside with a BA in German. She is fluent in sign language and is employed by the Social Security Administration. Barbara has sung with the Santa Cruz Chorale, I Cantori di Carmel, and the Monterey Symphony Chorus. This is Barbara's seventh year with the Festival Chorus.



Barbara Cary

Carmel

Before moving to the Monterey Peninsula, Barbara sang in the San Francisco Bay Area with the Lyric Chorale, Baroque Choral Guild, the San Mateo Masterworks Chorale and the San Francisco Symphony Chorus. She presently sings with several local groups including Camerata singers, I Cantori

di Carmel and VOCl A Cappella Ensemble. This is Barbara's third year with the Festival Chorus.



Elaine Cecile

Pacific Grove

Elaine is a landscape architect and has been a lecturer at the University of Washington and principal flutist with the Louisville Youth Orchestra, Beaverton Chamber Symphony, and St. Mark's Cathedral, Seattle. She graduated from the University of Washington (BLA) and Indiana University (BA). Elaine has sung with the Festival Chorus for eleven years.



Phyllis Edwards

Monterey

This is Phyllis' fifth season with the Festival Chorus. She has performed with I Cantori di Carmel, VOCl A Cappella Ensemble, Forest Theatre, and Monterey Peninsula College Theater. She has been a school principal and district curriculum director, and presently works as an editor for National Geographic School

Publishing. She is also an avid gardener, hiker and traveler. She holds degrees from Boston University (M.Ed.) and Wheaton College (BA).



Eve Forrest

Monterey

Eve holds a PhD from Claremont Graduate University, attended Christian Albrechts University in Germany as a Fulbright Scholar, and received her BA from Whitman College. She is a member of Camerata Singers, is a cantor at St. Angela's Catholic Church, and also plays the recorder. She is a retired mathematician, and presently is a spiritual director and retreat leader. This is Eve's sixth season with the Festival Chorus.



Lupita Harrison

Carmel

Lupita holds degrees from Catholic University (MM), Marymount College (BA) and the Music Conservatory (Cuba). She has retired from Nestle and was formerly Associate Professor of Music

at Marymount College, Tarrytown, NY. She has performed with the Santiago Philharmonic and the Washington National Symphony. This is Lupita's 13th year with the Festival Chorus.



Astrid Holberg

Monterey

Astrid is a pediatrician who plays the violin and enjoys singing. This is her ninth year with the Festival Chorus and she performs with I Cantori di Carmel. She received degrees from Harvard Medical School (MD) and U.C. San Diego (BA).



Madeline Littlefield

Pacific Grove

This is Madeline's 27th year as a member of the Festival Chorus. She graduated from Smith College (EdM) and Wheaton College (BA). She is also a founding director of the Early Childhood Unit, All Saints' Day School. Madeline has been director of The Wayfarer Preschool and a master teacher at Smith College Laboratory School. She is also a founding member of I Cantori di Carmel.



Mary Clare Martin

Monterey

Mary Clare is presently Music Director at Unitarian Universalist Church, elementary music specialist at Toro Park School, choral music organizer at Bookmark in Pacific Grove. She received her degrees from Texas Tech University (MM, BA). This is Mary Clare's fifth season as a member of the Festival Chorus.



Andrea Matters

Carmel

Presently in her third year with the Festival Chorus, Andrea was a labor and delivery nurse for 25 years and now teaches art to elementary students. She is also a weaver, spinner, knitter and dyer.



Susan Mehra

Pacific Grove

Susan is a clinical psychologist practicing in Monterey. She performs with I Cantori di Carmel and is the director of VOCA Cappella Chamber Ensemble. She has sung with the Festival Chorus for 16 years and holds degrees from The Fielding Institute (PhD), Sonoma State University (MA), and UC Berkeley (BA).



Nancy Miccoli

Seaside

Nancy is a homemaker and is going back in school to get her degree in business administration. She is also a passionate cook and does some catering for friends and family on the side. She performed in the 1984 Olympic Honor Choir and with the Lexington Singers. Presently she is a member of Camerata Singers, Cantus Monterey and San Carlos Church Choir. This is Nancy's eighth year with the Festival Chorus.



Kellie Morgantini

Greenfield

This is Kellie's fourth year with the Festival Chorus. When not singing for Carmel Bach, or with the Camerata Singers, Kellie defends the rights of Monterey County's seniors as an elder abuse litigator for Legal Services for Seniors, a non-profit law firm.



Jennifer Paduan

Monterey

This is Jennifer's sixth season with the Festival Chorus. She is a graduate of Oregon State University (MS) and Smith College (BA). Jenny is a member of I Cantori di Carmel, is active in musical theater, and has sung with the Smith College Glee Club and Smiffenpoofs. She is a marine geologist at the Monterey Bay Aquarium Research Institute.



Barbara Shulman

Benicia

Barbara is celebrating her first year with the Festival Chorus. She enjoys singing in choirs, currently as a member of the Vallejo Choral Society. Barbara has an M.Ed. in counseling from the University of Toronto, and has just retired from her career as a teacher, counselor and special education administrator.



Heidi Van der Veer

Carmel

Heidi holds a BA in Performing Arts-Voice from the University of Hawaii, and is a seasoned soloist, having sung with Hawaii Opera Theatre and the Hawaii Vocal Arts Ensemble. Training highlights include work at Oberlin's Baroque Performance Institute and as a finalist in the Carmel Music Society 2006 Vocal Competition. Recent solo work includes appearances with the Monterey Symphony, Sand City Opera Company, and her own Tarquinia Ensemble. Heidi is the soloist at First Church

of Christ Scientist in Monterey and teaches piano and voice at the Van der Veer Music and Performing Arts Studio. www.Heidiva.com.



Jean Widaman

Carmel

Jean is a musicologist, music educator, and choral director with degrees from Occidental College (BA) and Brandeis University (Ph.D). In addition to teaching music history courses at several colleges and universities, she has taught music in elementary schools, employing the Orff approach. She writes program notes, gives pre-concert talks, and is now working on her first book. This is Jean's 21st year with the Festival Chorus.



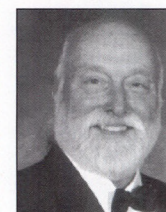
Peg Wittrock

Pacific Grove

This is Peg's eighth year singing with the Festival Chorus. She is also a member of the Camerata Singers and St. Mary's-by-the-Sea Church Choir. In addition to her private practice in

speech/language pathology (degrees from Miami University of Ohio and Purdue), she enjoys gardening and painting. Her wide-spread family includes five terrific grandchildren.

Tenor



Thomas Barber

Pacific Grove

This is Tom's tenth year with the Festival Chorus. He has sung in small groups, including the Trinity Pipes, as well as glee clubs and choirs throughout his college years. Marriage, children, and a career in rocket science diverted his attention from music until he retired to Pacific Grove in 1992. He paints watercolors, enjoys golf, and has sung with I Cantori di Carmel and VOCA Cappella Ensemble. He now sings with The Camerata Singers, Cantus Chamber Singers Monterey and several church choirs. In his spare time, he travels with his wife Ida to visit and enjoy his seven grandchildren.



David Canright

Del Rey Oaks

David holds degrees from UC Berkeley (PhD) and UCLA (BS). He is Associate Professor of Mathematics at the Naval Postgraduate School. An active composer and rock climber, David sings with I Cantori di Carmel and the Monterey Opera Association. This is his second year with the Festival Chorus.



Mary Forbord

Salinas

Mary sings with Camerata Singers and Cantus Monterey. She taught English at Salinas High School for 38 years and is now happily retired, filling her life with music and travel with her husband and family. This is her fourth season as a member of the Festival Chorus.



Patrick Lynch

Monterey

Patrick has been a member of the Festival Chorus for 33 years. He is a Monterey Peninsula general contractor and has performed with I Cantori di Carmel and the Monterey Symphony Chorus.



Robert Ramon

Pacific Grove

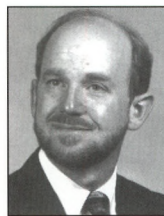
This is Robert's twelfth year singing with the Festival Chorus. A lifelong choral music enthusiast, he has performed locally with the Monterey Peninsula Choral Society, the Monterey Symphony Chorus, VOCA Cappella Ensemble and I Cantori di Carmel. He has been a member of the Camerata Singers since 2001, and currently directs Cantus Chamber Singers of Monterey.



Mark Stevens

Corral de Tierra

This is Mark's seventh season with the Festival Chorus. He is a retired Army Lieutenant Colonel and Professional Engineer on the faculty of the Naval Postgraduate School. He holds an MS from Rensselaer Polytechnic Institute and a BS from the United States Military Academy at West Point. He also enjoys his association, both past and present, with the West Point Glee Club, Marin Consort Chorale, Marin Symphony Festival Chorus, I Cantori di Carmel, and numerous church choirs, as singing has been a lifelong avocation.



Mark Wendland

Monterey

Mark graduated from St. Paul School of Theology, Eastern Illinois University (M. Div.) and received his BA degree from the University of Nebraska. He is currently the Senior Minister of First United Methodist Church in

Pacific Grove, as well as a chaplain at Community Hospital of the Monterey Peninsula. He is a co-founder of I Cantori di Carmel and has performed with numerous church choirs, the Central Valley Chorale, the San Francisco Bay Area Cantori con Vivo and as the tenor soloist in Handel's *Messiah* with the Sacramento Symphony. Mark has been a member the Festival Chorus for 12 years.



David Wittrock

Pacific Grove

David is the Operations Director and Morning Edition host for 90.3 KAZU. He has sung with the Festival Chorus for eight years, and is a long-term member of the Camerata Singers, and a member and cantor of the Saint Mary's Episcopal Church Choir in Pacific Grove. He also does blacksmithing demonstrations.

Baritone



Jack Arnold

Pebble Beach

Jack has performed with the UC Berkeley Men's Glee Club and Senior Men's Octet, Monterey First Presbyterian Church Chancel Choir, I Cantori di Carmel and Camerata Singers. He is a retired biology teacher from York School in Monterey. Jack enjoys nature study, photography and grandchildren and serves as a Stephen Minister. This is Jack's third year singing with the Festival Chorus.



Bob Bogardus

Carmel

Now in his fourth season with the Festival Chorus, Bob performs regularly as a baritone soloist in religious and secular music, most recently with I Cantori di Carmel and David Gordon's Opera Project Carmel. He sings in the Chancel Choir of the First Presbyterian

Church of Monterey and enjoys singing for local convalescent hospitals and retirement communities. Bob is a software developer and web site builder by profession.



Anthony Cary

Carmel

This is Tony's fourth year with the Festival Chorus. He has sung with the San Francisco Symphony Chorus, the Oakland Symphony Chorus, the California Bach Society, the Baroque Choral Guild, the Berkeley Symphony, Philharmonia Baroque, and the Monterey Symphony Chorus. A retired lawyer, Tony plays organ and also sings with the Camerata Singers.



Jeff DeMarco

Pacific Grove

Jeff is a retired attorney and active substitute teacher. He sings with Camerata Singers and Madregalia and plays viola da gamba in the Pastyme Consort. He received his MA in Music from UC Riverside and has a member of the Festival Chorus for six years.



William Gee

Monterey

Bill received his BA in music from San Francisco State University. He taught music

in the Monterey Peninsula Unified School District for 35 years. Presently in his sixth year as a member of the Festival Chorus, Bill is also a member of the Monterey Symphony Chorus, I Cantori di Carmel, Peninsula Brass Quintet and the Del Monte Express Big Band. In the past he played trumpet and French horn in the Vallejo, Ventura and Monterey Symphonies, and performed with El Mariachi Mixtlan.



Vinz Koller

Carmel

Vinz is a political scientist and sociologist, and does management consulting in the public sector in the areas of job training and

youth development for the US Department of Labor, state agencies, and Native American tribes. He holds degrees from the Monterey Institute of International Studies (MA) and the University of Zurich (BA). He is a passionate baker, skier and mountain biker. He started singing as a boy soprano with his father's choir in Schaffhausen, Switzerland and has been with the Festival Chorus for 15 seasons.

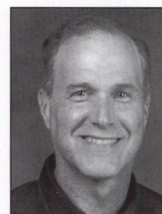


Frank Raab

Carmel

Frank is a former Navy and commercial airline pilot and longtime professional software developer, singing in the Festival Chorus for his eighth year. He received his BA from Stanford, and is

President and Founder of Spectrum Software Services, Inc. Frank currently sings with Camerata Singers, Carmel Presbyterian Church Chancel Choir, and Madregalia.



Larry Smith

Carmel

A graduate of Boston University (MBA), University of Michigan (MA) and Yale University (BA), Larry is Senior Vice President of West Marine. He has performed with the Yale Glee Club, Yale Spizzwinks, Apollo Club of Boston, The Hartford Chorale, Concert Choir and Scola of Christ Church Cranbrook and I Cantori di Carmel. Larry has sung with the Festival Chorus for eight years.

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Carmel Bach Festival Youth Chorus

Carmel Bach Festival Young Musicians are 19 years of age or younger and reside and/or study in Monterey, San Benito or Santa Cruz counties. They were chosen by auditions held in April 2010.

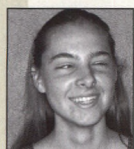
Soprano



Sarah Bane
Junior
The Trinity School of Texas



Emily Barnthouse
Junior
Salinas High School



Jane Brunson
Freshman
Carmel High School



Naomi Catterlin
Sophomore
Monterey High School



Haley Ditmore
Sophomore
Santa Catalina School



Ariel Dooner
Freshman
Reed College



Maria Herbst
Junior
Monterey High School



Emma Hewett
Freshman
Carmel High School



Ariane Knapp
Junior
Carmel High School



Brittany Long
Junior
Salinas High School



Allison Preece
Freshman
Monterey Peninsula College



Courtney Trachier
Junior
Carmel High School



Ya Mei Wolff-Smith
Sophomore
Notre Dame

Alto



Lauren Anderson
Monterey Peninsula College



Lenie Arellano
Senior
Carmel High School



Ann Carrothers
Sophomore
York School



Amanda Del Rosario
Sophomore
Salinas High School



Hannah Jimenez
Senior
Salinas High School



Rachel Lowery
Senior
Pacific Grove High School



Gracie Navaille
Senior
Monterey High School



Ericka Paredes
Junior
Salinas High School



Erin Phillips
Senior
Monterey High School



Allison Royal
Senior
Monterey High School



Elizabeth Sim
Junior
Monterey High School



Sarah Tucker
Junior
York School

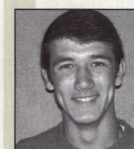
Accompanist

Pauline Thomas Troia

Tenor



Justin Huang
Senior
Monterey High School



Nicholas Paluba
Senior
Carmel High School



Chris Swenson
8th Grade
Georgiana Bruce Kirby

Baritone



Jonathan Barry
Senior
Marina Christian School



Gabriel de Vera
Junior
Monterey High School



Justin Gaudoin
Senior
Monterey High School



Gabe LaCasse
Sophomore
Carmel High School



Adam Skerritt
Junior
Monte Vista Christian



Seth Williams
Senior
Carmel High School

Youth Chorus Sponsors: Susie, Stan & Jack Brusa, Linn D. Johnk, John and Susan Koza, Richard and Joan Posthuma, Gloria Souza and Sandie Borthwick

Carmel Bach Festival Young Musicians

2010 Carmel Bach Festival Young Musicians were chosen at auditions on April 10 and 11, 2010. Young Musicians Showcase Concert will be on Saturday, July 24 at 4:00pm at Sunset Center.

Voice



Christiana Meeks
Age 18 - Soprano
Monte Vista Christian School
Private Teacher:
Dr. David A. Dehner



Christian Pursell
Age 19 - Baritone
Cabrillo College
Private Teacher:
Dr. Anthony Dehner

Flute



Hayoung Youn
Age 16
Pacific Grove High School
Private Teacher:
Ursi Frei

Cello



Kane Suga
Age 16
Carmel High School
Private Teacher:
Nancy Skei

Piano



Annabel Chen
Age 7
Carmel River School
Private Teacher:
Janet Hayslett



Hanna Choe
Age 10
Washington Union
Elementary School
Private Teacher:
Hayung Rhee



Tyler Hayford
Age 13
Pacific Collegiate Charter
School
Private Teacher:
Vlada Moran



Hyun Jee Kim
Age 14
Walter Colton Middle
School
Private Teacher:
Hayung Rhee



Gabrielle Micheletti
Age 16
York School
Private Teacher:
Barbara Ruzicka



Amy Ng
Age 16
York School
Private Teacher:
Barbara Ruzicka



Angela Ng
Age 15
York School
Private Teacher:
Barbara Ruzicka

Violin



Mara Awerbuck
Age 13
International School
of Monterey
Private Teacher:
Rochelle Walton



Edie Ellison
Age 14
Carmel Middle School
Private Teacher:
Rochelle Walton



Julie Kim
Age 15
Pacific Grove High School
Private Teacher:
Rosemarie Dunsford



Johnny Lim
Age 13
York School
Private Teacher:
Rochelle Walton



Minju Lim
Age 17
York School
Private Teacher:
Rochelle Walton



Peter Mellinger
Age 14
Carmel Middle School
Private Teacher:
Rochelle Walton



Joy Yamaguchi
Age 16
York School
Private Teacher:
Rochelle Walton

The Carmel Bach Festival is deeply grateful to Santa Catalina School for graciously providing facilities for our auditions in April. Thanks also to Carteena Robohm for serving as audition co-adjudicator.

Photos of the Young Musicians by Ginna BB Gordon.

The power of El Sistema, the musical and social movement begun in Venezuela 35 years ago, is sweeping the United States and coming to Salinas, California. A grassroots planning group started in February 2010 by Joanne Taylor Johnson includes teachers and administrators in the Salinas City Elementary School District, representatives of local arts and community organizations, Carmel Bach Festival (CBF) board member and Executive Director of Rancho Cielo Susie Brusa, CBF Board member Don Mayol and spouse Lois Mayol, CBF Executive Director Camille Kolles, and many engaged community members. The developing program launches in July 2010.

Despite the ongoing social and political turmoil within the country of Venezuela, El Sistema continues to be a bright light. The Carmel Bach Festival is pleased to share the unique character of this model through the following excerpts from an essay by Eric Booth and with our presentation of El Sistema: Music to Change Life as part of our 2010 Film Series.

El Sistema's Open Secrets

By Eric Booth, April 2010

The following excerpts are taken from a 15-page essay by Mr. Booth based on his observances of El Sistema in Venezuela over the course of two years. Condensed by Camille Kolles.

In writing elsewhere, others and I have identified key aspects of El Sistema's success: The intensity of the work. The quality and duration of student attention. The start in early years and elegant transition into instruments and notation, all with an "ensemble" focus. The inclusion of family and community. The immediacy of the examples of success. The frequency of performing. The balance of personal emotional connection and focus on technique. The use of peer teaching and teachers in various roles. The Abreu Fellows [Dr. Jose Antonio Abreu, founder of El Sistema], scholars, researchers, and writers are delving into that work for the benefit of us all.

But there are other, less visible attributes of the Sistema which may be of equal or even greater significance. These are the philosophical and almost-spiritual elements of the program that grow clearer in my reflection after two years of fascinated study and musings on this most significant arts-learning program in the world. It should be no surprise that philosophical and spiritual factors hold the key to El Sistema's success, since Dr. Abreu articulates and prioritizes these elements every time he speaks.

I propose four ways in which El Sistema gains its power from less visible factors and wisdom accrued in its 35 years.

1. Sustaining the dynamic tension between polarities.

Psychologists tell us that people do not engage in acts of creativity from only the logical-processing parts of the brain, nor only from of the analogical (metaphoric) parts of the brain—we are creative only when both parts of the brain are concurrently active. We engage in creative work

only with a kind of dynamic tension between seemingly opposed parts of ourselves.

The great 20th century physicist David Bohm said, "Any time you see seeming polarities, look for the greater truth that contains them both." Artmaking lives in that greater truth, and El Sistema has managed to make that dynamic balancing act a part of their institutional practice.

For example, the arts live in the ongoing tension between freedom and structure, and we find in every nucleo [local El Sistema center] that there is a lively balance between structure and customization. El Sistema administrators can describe the general structures of their program, and then they tell you that they violate their rules often when it benefits a child.

There is an improvisational feel to the work, a pride in continual re-discovery of how to do things as they go. Dr. Abreu refers to this as "being/not being," the soul of the enterprise, and "always becoming." This continual rediscovery of how to do things provides healthy aliveness within the balance of a structure: "Guests are here! — so let's do a performance." Or "Our trumpet teacher is out today, so let's learn together without a teacher... Wait, a trumpet player from the U.S. just entered, let's learn from him."

2. The inquiry of continual improvement.

Wherever the Abreu Fellows went [as I observed them throughout Venezuela], people descended upon them to learn from them. The Fellows had assumed they were

going to observe and learn from El Sistema—that's not the way the Venezuelans saw it; here were fresh resources to be utilized, and they were hungry to learn.

At one nucleo, Stan was giving trumpet lessons within minutes of entering the door. At another, Jonathan was conducting before he got his jacket off. At another Lorrie was improvising a professional development workshop for the teachers on group songs with movement within five minutes of the students leaving at the end of a long teaching day. At one, Dan was giving a trombone lesson that went on and on for hours; he finally said, "don't you have to be somewhere else?" The kid said he was supposed to be elsewhere an hour ago, but Dan was still willing to teach.

In the U.S., the ethos of continual improvement is an oft-stated article of faith in many industries that is rarely fully embodied. El Sistema lives that article of faith so naturally, from top to bottom, from the youngest student up through Dr. Abreu's endless curiosity, that it is the very nature of the endeavor. Indeed, the energy of experimentation and aspiration is so palpable that El Sistema feels more like an inquiry than an institution.

3. Embodying the mission—80% of what you teach is who you are.

This is a deep truth of teaching: 80% of what you teach is who you are. Yes, curriculum and pedagogical practices are important, an important 20%.

One of Dr. Abreu's open secrets, presented consistently in his talks, is the spiritual truth that lies at the heart of the musical art, and the primacy of the whole endeavor: El Sistema is dedicated to loving children into wholeness, and the open secret is that they have learned how to do it well through music. Indeed, the single most challenging statement one might make about El Sistema's success is that they have learned how to love their neediest children well in the 21st century.

They have achieved this not through the 20% of El Sistema we can videotape and document, but in the 80% that their 35 years of practice have infused and refined into the understandings, mindsets, unspoken expectations, voice of the heart and gut that create the life of these nucleos. This is why their teachers can seem demanding, can drive rehearsals hard with little overt affectionate

expression, can get so much done—because everything about the nucleo affirms for each child that they are loved for who they are, for the potential they hold, not what they can currently do, and that the subtext of all the work is the joy and goodness of striving toward excellence.

The most essential learning curve for El Sistema to succeed in the U.S., at anywhere near its potential, is in us, its leaders. I believe the ultimate success of El Sistema in the U.S. is entirely dependent on our willingness to transform who we are as we lead it.

4. The power of beauty, craft and community.

While in the U.S. we tend to value free invention and wide experimentation in the arts, El Sistema invests in the truth that any activity raised to its highest level of expression becomes an art, whether the art of bricklaying or of playing Bach. The fullness of the emotional and physical investment in playing music that *is* El Sistema keeps the craft-development vital and relevant, so that it doesn't become a focus on developing technique, but rather the development of craft in order to achieve the goal of powerful expression in music. Craft to attain art. Art as the inspiration to develop greater craft.

Another way of saying this comes from Plato, who proclaimed there is only one thing a society must accomplish if it is going to succeed. That one thing does not have to do with governance, or economies, or military might. A society has to teach its young people to find pleasure in the right things. Our planet is packed with different nations and cultures, but none can boast a generation of at-risk young people better led into the right things, described above, than in Venezuela's El Sistema.

Perhaps El Sistema's ultimate power, hidden in plain sight, is that all four of these under-the-surface elements are basic truths about the arts themselves. El Sistema is built on a foundation not of education, nor of child development, but on a foundation of the quintessential truths of art.

Excerpts from this essay were printed with the permission of the author Eric Booth. He is a freelance consultant to arts learning programs across the U.S., author of The Music Teaching Artist's Bible, and Senior Advisor to El Sistema USA. For more information about the El Sistema movement in the U.S., go to <http://elsistemausa.org>.



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With a fervent belief in the power of classical music to break down barriers and build bridges among diverse people and communities, the Carmel Bach Festival launched its inaugural film series in 2009. We continue in 2010 to present films that focus on the transformative power of music. By sharing stories of lives irrevocably changed, we aim to provide a fresh invitation to our audiences to join us in our ongoing quest to explore the breadth and depth of music's emotional, spiritual, and intellectual impact.



El Sistema: Music to Change Life

Saturday, July 10 - 7:30 pm

Wednesday, July 28 - 5:30 pm

Sunset Theater

In the dangerous and poverty-stricken shanty towns of Venezuela, *El Sistema* has lifted over 250,000 children out of poverty through the power of music. Don't miss this award-winning film by Paul Smaczny and Maria Stodtmeier.

"The story of Venezuela's phenomenal music education system, founded over 30 years ago by Jose Antonio Abreu to bring music to the lives of kids from Caracas's shanty towns, is one of the most powerful you will ever see."

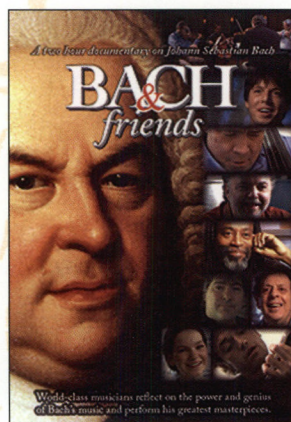
—Winnipeg Free Press, December 29, 2009

"What do Hilary Hahn, Philip Glass, Bela Fleck and Dr. Charles J. Limb have in common? They are all lovers of Bach and appear in Michael Lawrence's wonderful new film of conversations and music, 'Bach & Friends.' ...All presented in a series of gorgeous, intimate, breath-taking shots that balance the sense of wonder in Bach—Bach is as close to religion as I get (Dinnerstein)... with the purely visceral—Bach slams you in the gut (Chris Thile).

"When Zuill Bailey describes the humanity of Bach— 'joy, laughter, sorrow and loss, music that reaches to the heart of human nature' we find ourselves nodding our heads in agreement."

—Alison Young,

Minnesota Public Radio



Bach & Friends

Wednesday, July 21 - 5:30 pm

Sunset Theater

Filmmaker Michael Lawrence delves into the influence of Bach on musicians and listeners around the globe. Includes interviews with Joshua Bell, Hilary Hahn, Bobby McFerrin, Béla Fleck, Philip Glass, and more.



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Talk of the Nation® noon to 2 p.m.
Fresh Air® 2 p.m. to 3 p.m.
All Things Considered® 3 p.m. to 5:30 p.m.
Marketplace® 5:30 p.m. to 6:30 p.m.
The World® 6 p.m. to 7 p.m.

Listen this weekend

Saturday

Weekend Edition® 5 a.m. to 10 a.m.
Car Talk® 10 a.m.
Wait, Wait... Don't Tell Me!® 11 a.m.
This American Life® Noon

Sunday

Weekend Edition® 5 a.m. to 10 a.m.
A Prairie Home Companion® 10 a.m.
Wait, Wait... Don't Tell Me!® Noon
Car Talk® 1 p.m.

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Santa Cruz Baroque Festival



2011 Season ENDANGERED MUSICS

Linda Burman-Hall, Artistic Director

I. FEBRUARY 12, 2011

II. MARCH 12, 2011

III. APRIL 2, 2011

IV. APRIL 15, 2011

V. MAY 14, 2011



Music in the Gardens - Fundraiser

Sunday, May 29, 2011 • 1 - 5 PM

Boomeria Organ Concert & Crawl

Saturday, July 9, 2011 • 1 - 5 PM

Under the direction of early keyboard specialist Linda Burman-Hall, the Santa Cruz Baroque Festival has been presenting regular concerts since 1974, bringing early music to Santa Cruz and other California audiences in hundreds of concerts.

Baroque music opens the world of historic sound, and can lead both musician and audience on countless voyages of musical discovery. Experimenting with "new" ideas about "old" instruments and music, our Festival performers virtually travel through time.

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3-ticket flex pass subscriptions – \$55 general • \$40 senior

Individual ticket prices:

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E-mail us at info@scharoque.org

Discovery Series

Be enlightened and entertained at the same time! This array of events illuminates context, culture, and history—deepening your experience of the Festival's music in delightful ways.

Informal Pre-Concert Talks

Sunset Center Studio 105, Lower Level

These entertaining presentations share the background and context of the music with enlightening anecdotes about composers' lives and intriguing historical insights.

The Anxious Conscience

Sundays, July 18 & 25 • 12:45-1:45pm

Continuing his 40-year exploration of the inner workings of the *St. Matthew Passion*, David Gordon views Bach's magnum opus from a textual as well as a musical point of view, revealing new aspects of meaning.

From One Heart to Many

Mondays, July 19 & 26 • 7:00-7:30pm

The 2010 Festival marks Concertmaster Elizabeth Wallfisch's final season. David Gordon reveals the thought and passion behind her personal selections for this farewell concert.

Aha! Beethoven: an encounter with the unknown Beethoven

Tuesdays, July 20 & 27 • 6:45-7:15pm

David Gordon shares the creation process in his collaboration with Bruno Weil in this fifth "Aha!" concert.

Hear, O Heaven

Wednesdays, July 21 & 28 • 10:30-11:30am

Andrew Megill introduces our 400th anniversary performance of Claudio Monteverdi's 1610 masterpiece, the *Vespers of the Blessed Mary*.



Endless Melody

Thursdays, July 22 & 29 • 7:00-7:30pm

As a prelude to the all-Handel concert, David Gordon tells the tale of the German composer who became an English citizen and changed his name to George.

Music of Destiny

Fridays, July 23 & 30 • 6:45-7:15pm

Friday evening performances move us into the realm of destiny and idealism. David Gordon describes the origins of these three works by Haydn, Brahms and Beethoven.

The Triumph of Goodness

Saturday, July 24 • 6:45-7:15pm

David Gordon describes the underlying philosophy of tonight's music, from the victorious Bach Cantatas depicting St. Michael's battle with evil, to Beethoven's jubilant ode to the powers of music.

The Pre-Concert Lecture Series is sponsored by First National Bank

You Take the Stage

Sunset Theater Auditorium and Sunset Theater Stage

For these unique behind-the-scenes events, a limited number of premium tickets will be sold in advance for seating on the stage. Free seating is available in the auditorium where attendees enjoy a live large-screen video projection of the demonstrations.

Stringing Us Along

Tuesday, July 27 • 10:30 am

Patrick Jordan leads a demonstration of historic and modern string instruments.

The Art of Continuo

Thursday, July 29 • 10:30 am

Andrew Arthur unravels the mystery of this little-known combination of mathematics and musical artistry.

The Well-Tempered Keyboardists

Friday, July 30 • 10:30 am

Yuko Tanaka and David Breitman explore four centuries of keyboard instruments.

Behind the Scenes

Sunset Center Studio 105, Lower Level

The free interactive sessions are moderated by Dramaturge David Gordon.

The Singer Prepares

Tuesday, July 20 • 4:00-5:00pm

How does a young singer today establish a career in classical music? What are the hurdles facing emerging professionals? David Gordon leads audience Q&A with current and past members of the Festival's Vocal Master Class.

Vox Humana

Thursday, July 22 • 4:00-5:00pm

What is life like on the road for busy professional singers? How does one balance career, teaching, family, and health? David Gordon chats with current Festival solo artists about their lives and careers.

Performances, Showcases and Open Working Sessions

Youth Chorus Concert

Thursday, July 22 • 5:00 pm, Church of the Wayfarer

Don't miss some of the finest high school singers from the Central Coast in a thrilling program of a capella music from Bach to Bruckner and beyond!

Young Musicians Showcase

Saturday, July 24 • 4:00-5:00pm, Sunset Theater

Middle and High School audition winners from the Central Coast area in an informal hour of Baroque classics, hosted by David Gordon.

Youth Chorus Master Class Showcase

Friday, July 30 • 5:00pm, All Saints Church

Following individual coaching and vocal instruction from members of our Festival Chorale, this informal recital showcases our talented high school-age singers.

Virginia Best Adams Vocal Master Class Open Sessions

Mondays, July 12, 19 & 26 • Noon-2:00pm, Church of the Wayfarer

Thursday, July 15 • 1:00-3:00pm, All Saints Church

Thursdays, July 22 & 29 • Noon-2:00pm, All Saints Church

Four talented young professional vocal artists are selected each year to study with the Festival's solo artists. We invite you to attend actual working sessions to observe first-hand the refinement of their vocal art.

Virginia Best Adams Vocal Master Class Showcase

Saturday, July 31 • 1:30 pm, Sunset Theater

Four emerging vocal stars—chosen from hundreds of applicants from around the world—perform a sparkling program of Baroque works with members of the Festival Orchestra.

Bach to Broadway

Thursday, July 22 • 7:00-8:00pm

Oldemeyer Center, 986 Hilby Avenue, Seaside

A fun, informal musical program from Bach to Broadway featuring members of the Festival's professional ensemble.

Open Rehearsals at Sunset Theater

Music Director Bruno Weil leads these onstage working sessions in preparation for our Main Concert series. Gather in the Sunset Theater Foyer 30 minutes before start time for a pre-rehearsal chat and Q&A with David Gordon. For program details, see Main Concerts.

Beethoven Symphony No. 5

Thursday, July 8 • 10:00am-12:30pm

Bach Cantatas BWV 19 & 130

Saturday, July 10 • 2:30-5:00pm

(Piano rehearsal with Chorale, Chorus and Youth Chorus)

Bach St. Matthew Passion

Monday, July 12 • 7:00-9:30pm

Tower Music

Open air courtyard serenades by the Festival Brass feature innovative programming and musical direction by Festival trombonist Suzanne Mudge.

Sunset Center Upper Patio:

Saturdays, July 17 & 24 • 7:20pm

Sundays, July 18 & 25 • 1:45pm

Tuesdays, July 20 & 27 • 7:20pm

Fridays, July 23 & 30 • 7:20pm

Carmel Mission Garden:

Wednesdays, July 21 & 28 • 7:55pm

See pages 104-105 for details



Community Connections

These programs reach new audiences in the community or are a public service for those who would not otherwise be able to attend.

Senior Center Concerts

The Senior Series was founded in response to requests by area senior facilities that wanted to give their residents access to the Festival but were unable to transport them to venues. In 2010, free performances will be at Carmel Valley Manor, and Forest Hill Manor. These audiences are especially appreciative of the opportunity to experience the Festival "in house," as many were Bach Festival attendees over the years, but are now unable to attend.

Community Access

The Carmel Bach Festival has partnerships with local youth and service groups to introduce Baroque music to a wider audience. The program allows groups such as Boys & Girls Club, Rancho Cielo, church youth groups, and summer school programs free access to concerts.

Church Services

Festival musicians can be heard in many of the church services on the Monterey Peninsula. Last year a Festival musician was featured at these churches: All Saints, First Presbyterian, St. Phillips Lutheran Church, St. Timothy's Lutheran Church, Epiphany Lutheran & Episcopal Church, Carmel Presbyterian, First United Methodist Church, Church of the Wayfarer, Northmintser Presbyterian, St. Dunstan's Episcopal, Church of the Good Shepherd, and St. Paul's Episcopal. Call the Bach office to find out how to have a musician perform at your church.

Festival Academy

The mission of the Carmel Bach Festival Academy is to raise the level of classical musical performance and personal engagement in music through training programs for all ages. Our vocal and instrumental music training and performance programs foster the imagination, nurture creativity, and help build cultural awareness for students ages 3 through 19. For emerging professional singers from around the world, the Academy's programs help develop style, interpretation, self-expression, self-awareness, and the art of singing onstage within a Baroque framework.

Bach to the Future

July 19-August 1 • ages 5 to 14

All Saints Church, Carmel

This program helps our youngest audiences appreciate the music, life and times of Johann Sebastian Bach, his contemporaries and musical heirs. Approximately 40 participants ages 3 to 14 sing, make music, draw, dance, and explore history and language as they interact with singers and instrumentalists from the Festival. In partnership with All Saints Church.

Bach Youth Academy

July 19-July 24 • ages 8 to 13

Georgiana Bruce Kirby School, Santa Cruz

The Carmel Bach Festival is the Bach Youth Academy's fiscal sponsor. Forty-five Youth Academy students ages 8 to 13 take a field trip to meet Festival musicians, attend a session of the Virginia Best Adams Master Class program and tour the Sunset Center.

The Youth Chorus

June 1-August 10 • ages 14 to 20

Each spring, high-school students from around the Monterey Bay and Salinas audition to participate in the Chorus. This year 35 talented singers were chosen to train with notable Festival performers and educators John Koza, Andrew Megill, David Gordon, and guest artists, and learn what it is like to work in a professional environment. To hear about the Youth Chorus from its participants, visit our website for a short video on the program: www.bachfestival.org and click on the link "See and Hear The Youth Chorus."

The Young Musicians

ages 14 to 19

The Festival holds auditions each spring for young musicians, ages 14 to 19 to perform at the Young Musician Concert at the Sunset Center Theater, and at

family concerts with the Youth Chorus during the Festival. Each year approximately 20 young musicians are selected to perform. This is a very special opportunity for aspiring young musicians to work in a professional environment.

Youth Chorus and Young Musician Performances

These concerts are a culmination and integral part of the training that the young musicians receive in our education programs. All concerts are professionally promoted as part of the Festival season. The attendance is always strong, as traditional audiences enjoy the young performers and the families of the young performers are very supportive. To hear these fine instrumentalists and singers please see concert information under Community Concerts and Musical Interludes on page 76. In addition our young performers appear in the following:

- **Young Musicians—On the Move** Some of our Young Musicians will perform at MY Museum in Monterey on July 6 and July 13 from 9:30am until 10:15am.
- **Youth Chorus—On the Move** The Youth Chorus is pleased to share their music this summer with Rancho Cielo, a comprehensive learning and social services center for underserved youth in Monterey County.
- **Young Musician & Youth Chorus Together—On the Move** National Steinbeck Center's 30th Annual Steinbeck Festival – "Journeys: Steinbeck around the World," Sunday, August 8.
- **Youth Chorus—Main Concerts** Don't miss the Youth Chorus in the following concerts: The Spirit Triumphant (Bach Cantatas) on July 17 and 24; St. Mathew Passion on July 18 and 25; and Monteverdi Vespers on July 21 and 28.

Virginia Best Adams Vocal Master Class Program—Emerging Artists

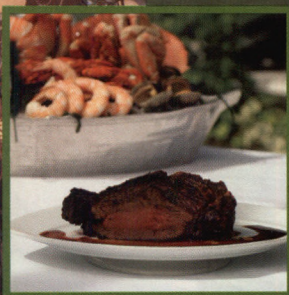
Founded in 1984 to honor the late Virginia Best Adams, the Festival brings four talented young singers to Carmel to study Baroque vocal repertoire with Festival solo artists each year. The Festival targets singers who are just at the beginning of their professional careers. The public is invited to attend the working sessions in which these singers refine their vocal art. This is one of the few train-

ing programs in the United States to offer high-level training and performance opportunities in Baroque repertoire. You can watch the Workshops and attend the Showcase to hear the future vocal stars in the making. See "Community Concerts" page 76 for the schedules.

If you know a young person who would like to participate in these programs, please call Julia Robertson at 831-624-1521, x17.

The Discovery and Academy programs are often offered free to participants. Tickets, fees, and endowment earnings only pay for about 20% of program costs. The balance of the funding comes from Foundations and individual donors. If you are interested in learning more about any of these programs, please contact Virginia Wright, Development Director 831-624-1521 x13.

Discovery and Academy Supporters: AT&T; S.D. Bechtel; Dunspaugh-Dalton Foundation; Monterey Peninsula Foundation; Nancy Buck Ransom Foundation; Pebble Beach Company Foundation, Target; Walker Foundation; Wells Fargo Bank



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Auditions held on Saturday, August 28th - Register online to secure an appointment

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www.youthmusicmonterey.org * info@youthmusicmonterey.org



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Virginia Best Adams

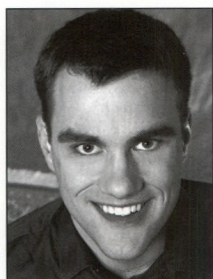
Vocal Master Class

**Rebecca Mariman**

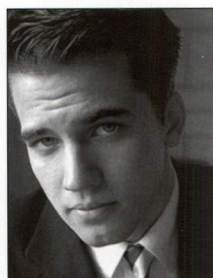
Soprano
Princeton, New Jersey

**Laura Atkinson**

Mezzo-Soprano
Louisville, Kentucky

**Matthew Anderson**

Tenor
Boston, Massachusetts

**Douglas Williams**

Bass-Baritone
New York, New York

The Adams Master Class Endowment has helped the Carmel Bach Festival support the training and development of over 100 young singers for 26 years. This year 130 applicants from seven countries applied to the program. Each year four applicants are selected to join the Festival ensemble and study with Festival Master Class teachers. The program includes a Master Class performance, six working sessions which are open and free to the public, private coaching and mentoring. In this casual atmosphere, visitors can watch and hear coaches and young artists as they explore all aspects of Baroque style, vocal technique, artistic communication and performance skills.

A key strength of the program is the Festival's master teachers. David Gordon, Festival Dramaturge, has been the Adams Master Class Program Director since 1991. David, hailed by the *Chicago Tribune* as "one of the world's great Bach tenors" is joined by Bach Festival soloists Kendra Colton (Oberlin voice faculty) and Sanford Sylvan (voice faculty, McGill University). Music Director and Keyboardist for the Master Class program is Michael Beattie (teaching associate at Boston University).

The 2010 Virginia Best Adams Fellows are Rebecca Mariman, *soprano*; Laura Atkinson, *mezzo-soprano*; Matthew Anderson, *tenor*; Douglas Williams, *bass-baritone*. For more information on the Fellows, please visit the Master Class website: www.spiritsound.com/vba2010.

For over a quarter century this program has been a true partnership of philanthropists and musicians. This year the following individuals made a contribution to this program:

Michael and Jeanne Adams
Robert and Linda Attiyeh
Jo and Jerry Barton
Susie, Stan & Jack Brusa
John and Jane Buffington
Pauline Cantin
Phyllis Sue Cleveland
Mary Kay Crockett
William and Nancy Doolittle
Walter and Joyce Douglas
Stan and Gail Dryden
Winston and Joan Elstob
Emile B. Norman Charitable Trust
Frances George
Henry and Doris Gilpin
Olive Grimes

Ken and Anne Helms
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Mr. and Mrs. Alfred Holzer
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Joyce and Doug McLean
David and Julie Nee
Mary Alice Osborne
Marion L. Patterson
Mary Snodgrass
Sally Stallings and Steve Dzerigan
Marc and Suzanne L. Stein
Silvia Sweet
Mrs. Harlan Veal
Cyril and Jeanne Yansouni

The Virginia Best Adams Vocal Master Class is sponsored by Carmel Music Society

Endowed Chairs and Funds ~ Diamond

The Diamond Chair Endowment Campaign was initiated in 2006 in response to a generous challenge grant in the amount of \$750,000 from Violet Jabara Jacobs. In December 2007, the challenge was met, the first phase of the campaign was completed, and the Festival increased its permanently restricted endowment by \$1.5 million. The second phase of the Diamond Endowment Campaign is in process and naming opportunities are available for the Festival Friends Nancy Morrow Fund, The Bruno Weil Fund for Artistic Leadership and the Libby Wallfisch Fund for Artistic Excellence.

Angels

\$500,000 and above

Violet Jabara Jacobs *Musician*

Sponsorship Chair

The Jacobs Musician Sponsorship Fund helps underwrite the costs associated with the fees, housing and travel expenses of our professional musicians.



Vi Jacobs and Jeanne Adams

Conductors

\$100,000 - \$499,999

Conductor's Chair

Janet Effland and Bill Urbach

Sandor Salgo Diamond Jubilee Conductor's Chair Music Director, 1956-91

Jo and Gerald Barton
Mary Kay Crockett
Walter Hewitt
Cyril and Jeanne Yansouni
And many Family and Friends

Soloists

\$75,000 - \$99,999

Vocal Soloist—

Mezzo-Soprano

Jeptha and Elizabeth Wade

Principals

\$50,000 - \$74,999

Viola

The Estate of Lucerne Beal

Cello

Roberta B. Bialek

Oboe

Susan Watts DuCoeur

Bassoon

Cyril and Jeanne Yansouni

Chorale and Orchestra

\$25,000 - \$49,999

Oboe

Jean Brenner Family

Organ

Jack and Jane Buffington

Flute

William and Nancy Doolittle

Orchestra

Nana Faridany Memorial Fund

Bassoon

Nancy Jones and Charles Grauling

Timpani

Dr. Marie-Luise Schubert Kalsi

Oboe

Don and Lois Mayol

Chorale

David and Julie Nee

Section Players

\$3,000 - \$24,999

Jeryl and Ron Abelman

Michael and Jeanne Adams

*To honor the Virginia Best Adams
Master Class Director in memory
of James H. Schwabacher, Jr.*

Helen and Paul Baszucki

Susie, Stan and Jack Brusa

Mary and John Castagna

Stan and Gail Dryden

Ann and Glen Hiner

Frances Lozano

Drs. Knox and Carlotta Mellon

To honor Nancy Opsata

Betsey and Stephen Pearson

James and Maureen Sanders

James M. Seff and Margene Fudenna

Dottie Roberson Family

To honor the Festival Chorus

Donald and Victoria Slichter

H. Lawrence and Luana E. Wilsey

Bruno Weil Fund for Artistic Leadership

This summer Festival supporters created a Fund to honor Maestro Bruno Weil's legacy. Earnings on this fund will support the new music director and his artistic and programmatic initiatives developed in collaboration with senior staff.

Elizabeth Wallfisch Fund for Artistic Excellence

Festival supporters also created a Fund honoring Ms. Wallfisch's legacy of strengthening artistic excellence. Earnings on this fund will be used to maintain and enhance the artistic quality of the orchestra.

\$50,000 and above

William and Nancy Doolittle (BW)

David and Roberta B. Elliott

\$25,000-\$49,999

William and Susanne Tyler

\$5,000-\$24,999

Frank and Denise Quattrone Foundation

Jeptha and Elizabeth Wade

Up to \$4,999

Jeryl and Ron Abelman

Peter and Anne Albano

Jo and Jerry Barton

Helen and Paul Baszucki

Stan and Susie Brusa

Jack and Jane Buffington

Robert Davis and

Rosalind Gray Davis

Suzanne Dorrance

Stan and Gail Dryden

Susan Watts DuCoeur

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David and Julie Nee

Ann and Rick Pettit (EW)

Christy Reinold

Dottie and Clyde Roberson

Shirley and Lee Rosen

Tim and Jane Sanders

Charlette Schmidt and

Erich Sutter

James Seff and

Margene Fudenna

Donald and Victoria Slichter

Tom and Nancy Watling (BW)

Dr. and Mrs. John Whitcher (EW)

Faye E. Wild

Cyril and Jeanne Yansouni

Initials indicate support for a single Fund. No initial indicates support for both Fund(s).

BW: Bruno Weil Fund

EW: Elizabeth Wallfisch Fund

Thanks to these donors, the Festival raised over \$150,000 for these two endowments. For donor profiles see page 84.

Friend of the Festival Endowment Fund

In Memory of Nancy Morrow

Fred W. Terman and
Nan Borreson
Nancy's Friends and Family

Endowed Chairs ~ Golden

Golden Chairs recognize gifts to the Carmel Bach Festival Foundation's permanently restricted Endowment received before 2006. Through careful and responsible management of the principal, these gifts provide an ongoing source of income to the Festival that is recognized in perpetuity.

Impresario Chairs

Virginia Best Adams

Master Class

Friends and Family of Virginia Best Adams

Chorale & Chorus

Ruth S. Hoffert, Mary Jo and Bruce Byson

Music Director

Virginia Best Adams

Violet Jabara Jacobs Baroque Keyboard Performance

Violet Jabara Jacobs

Conductor

Richard D. Colburn

Conductor Chairs

Conductor

Lucile and David Packard

Conductor

Arnold and Dianne Gazarian

Distinguished Artist Chairs

Johann Sebastian Bach

In honor of Sandor and Priscilla Salgo
Family and Friends

Choral Director

The Joy Beldon and Helen Belford Memorial Fund

Mezzo-Soprano

Linda Jacobs and Mark Talbrook

Cello

The Mark S. Massel Memorial Fund
Mrs. Mark Massel

Concertmaster

The Howard H. Buffett Memorial Fund
Roberta Buffett-Bialek, Susan Lansbury, Cynthia Zak and Carolyn Snorf

Soloist Chairs

Associate Concertmaster

Mrs. Raymond Chrisman

Baritone

In memory of Frank H. Eimer
Kevin Cartwright and Stephen Eimer

Flute

The Mrs. Leslie M. Johnson Memorial Fund
Elizabeth Johnson Wade

Flute

In memory of Alan T. Brenner
Jean Brenner
The Brenner Family and Friends

Mezzo-Soprano

Mr. and Mrs. Jephtha A. Wade, Jr.

Oboe

In memory of Howard Bucquet
Barbara Bucquet

Organ

In memory of Mary and Arthur Fellows
Jane and Jack Buffington

Soprano

Betty Jo and Robert M. Graham

Tenor

Margot Power and John Clements

Trumpet

In memory of Vivian Hales Dean
Shirley Dean Loomis and Hersch Loomis

Violin

Merritt Weber Memorial Fund

Principal Chairs

Basoon

In memory of Ruth Phillips Fenton
Family and Friends

Cello

Gail Factor
Davis Factor, Jr.

Double Bass

Lamont Wiltsee

French Horn

Ann and Jim Paras

Harpsichord

Jo and Gerald Barton

Lute

In memory of Mildred and Theodore Sabel
Carol Sabel Hilburn and Don E. Hilburn

Oboe

Drs. June Dunbar Phillips and John P. Phillips

Organ

Brooks Clement and Emile Norman

Oboe

Shirley and Lee Rosen

Tower Music

Jane and Hal Ulrich

Trumpet

In memory of Katharine A. Deyhimy
Ira Deyhimy

Trumpet

The Carla Stewart Memorial Fund
William K. Stewart

Viola

Kevin Cartwright and Stephen Eimer

Oboe

Betsy and Robert Sullivan

Chorale and Orchestra Chairs

Cello

To honor the Festival Volunteers
Alan and Jean Brenner

Clarinet

Natalie A. Stewart

Chorale

To honor Bruce Grimes
Olive Grimes, John and Janet Vail

Chorale

Betsey and Stephen Pearson

Chorale

In memory of Anne Scoville
Mr. and Mrs. Paul Rembert

Chorale

In memory of Lucille B. Rosen
Norman, Lee, Shirley and Rebecca Rosen

Chorale

In memory of Nancy J. Rembert
from her Family

Orchestra

Nana Faridany Memorial Fund

Festival Administrator

To honor Valentine Miller
Festival Administrator 1972-78
Fred W. Terman and Nan Borreson

Festival Banners

To honor Nancy Morrow
Family and Friends

Flute

In memory of Martha Faulk Lane

French Horn

Carlotta and Knox Mellon

Managing Director

Mary Kay Crockett

Harpsichord

Dr. Wesley and Elizabeth Wright

Oboe

Mary Lou Linhart

Orchestra

The 1987 Carmel Bach Festival
Board of Directors

Violin

In memory of Anne Scoville
Family and Friends

Stage Crew

Carlotta and Knox Mellon

Strings

Susan Watts DuCoeur

Timpani

Gilbert and Marie Cleasby

Viola

In memory of Fidel Sevilla, Festival Orchestra Manager 1965-94
Fred W. Terman and Nan Borreson

Chorus

Given to Jane Fellows Buffington
from her Family in honor of the Festival Chorus

Chorus Director

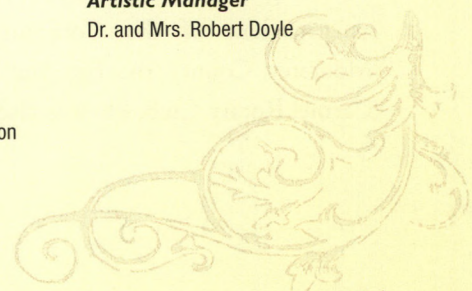
In memory of Kenneth Ahrens
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Bruno Weil Fund for *Artistic Leadership* and the Elizabeth Wallfisch Fund for *Artistic Excellence*

In the summer of 2009, the Board of Directors and a number of Festival supporters decided to establish two endowment funds that would honor the accomplishments of Bruno Weil and Elizabeth Wallfisch in their final season in Carmel. **The Bruno Weil Fund for Artistic Leadership** will support the new music director and his artistic and programmatic initiatives developed in collaboration with senior staff. **The Elizabeth Wallfisch Fund for Artistic Excellence** honors Ms. Wallfisch's legacy of strengthening artistic excellence through her work with orchestra musicians. Earnings on this fund will be used to maintain and enhance the artistic quality of the orchestra.

The Carmel Bach Festival wishes to thank Bertie and David Elliott, William and Nancy Doolittle, and William and Susanne Tyler who provided major support for these funds, and the many others whose gifts enabled us to reach the financial goal of these two funds in May of 2010. Please see page 86 for a brief profile on the Elliotts.

William and Nancy Doolittle

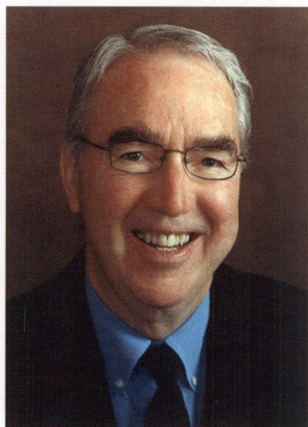


William and Nancy Doolittle's contributions to the community have emphasized the performing arts by nurturing artistic talent and increasing audience attendance. After pursuing an investment career in San Francisco, Bill returned to his roots, furthering his career in Carmel. He continued his family's involvement with the Monterey Symphony by joining that board and becoming its president in 1985. Additionally, he served as president of the Community Foundation for Monterey County, the Big Sur Land Trust, and the Carmel Rotary Club. He was also a past Vice Chair of

the Community Hospital of the Monterey Peninsula. He and his wife, Nancy, headed the private sector effort for the Sunset Theater Renovation Project—a joint project with the City of Carmel. Nancy translated her career in administration at the Metropolitan Opera by becoming president of the Carmel Music Society and then president of the private fund-raising efforts for the Sunset Theater Renovation. She and Bill were co-recipients of the 2003 Carmel Citizen of the Year award—when the 12-year renovation effort was completed—with the efforts and contributions of 1180 community members!

Nancy quotes from the *Sunset Theater: The Legacy Continues* brochure: Bruno's "heartfelt pleas for renovation helped motivate the project. For Weil, music is the highest form of art. 'It's visual. It's emotional. It's poetry. It sums up everything.' (*Monterey County Herald*)" The Doolittles are thrilled to honor Maestro Weil's role in the theater renovation by contributing to the newly established Bruno Weil Endowment Fund for Artistic Leadership.

William and Susanne Tyler



Bill Tyler is an unassuming man with a big heart, curious mind and interest in making a difference in his community. He and his wife Susanne became involved with the Festival because they

"wished to be a part of efforts that give value and add to our cultural experi-

ences. Music and the arts are a defining element of society."

Mr. Tyler's interests in pursuit of making a difference are wide ranging. His real estate investment experience has influenced his interest in building projects and historic properties. The Tylers have endowed the Tyler Heart Institute at the Community Hospital of the Monterey Peninsula in order to help that institute become "a cardiac center of excellence." Mr. Tyler recently became a sponsor of media fellows at the Hoover Institution so that research and ideas can be shared more widely with the public. He is also helping the Church of the Wayfarer with their planned giving efforts, is past president of the Carmel Public Library Foundation, and serves on a number of national advisory Boards including the Board of Governors of the Winston Churchill Memorial and Library at Westminster College.

When asked if he would like to make a gift to the Bruno Weil and Libby Wallfisch endowment funds he first responded by asking insightful questions about the purpose and use of the fund, then he offered to complete the campaign goal. In addition to his financial support, Mr. Tyler has contributed to the work of the Carmel Bach Festival through his interest in philanthropy which has made him a knowledgeable as well as thoughtful and caring resource. The Festival is fortunate to have Mr. Tyler serve on its Board of Directors and to have his presence, along with his wife Susanne, grace Festival performances and events.

Best of the Fest Concert & Bittersweet Gala

The 2010 Gala Dinner and Best of the Fest Concert provide a unique opportunity to honor and celebrate Maestro Weil and Concertmaster Wallfisch, and an occasion to build resources to ensure the Festival's future growth and viability. The following individuals stepped up to make sure that these goals are achieved by making thoughtful and generous contributions of time, advice, and financial resources.

Thank you to our Best of the Fest Concert & Bittersweet Gala Sponsors

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Cyril and Jeanne Yansouni

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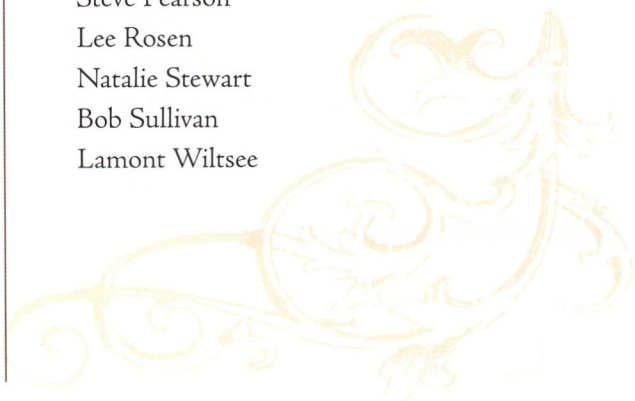
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Lamont Wiltsee



2010 Season Sponsors

The Carmel Bach Festival wishes to thank the Elliots and Wades for their generous and multifaceted support this season.

Bertie and David Elliott

"I love the music of J.S. Bach, in particular, his wonderful chorale works such as the St Matthew Passion and the Mass in B Minor. The Carmel Bach Festival is a wonderful way for people to immerse themselves in his timeless music and enjoy a beautiful part of the world."

—Bertie Elliott

Bertie and her husband, David Elliott, who were married nearly two years ago, are consummate patrons of the arts. The charismatic duo has contributed in many unique and special ways to this year's Festival including sponsorship of the 2010 season, a sizable challenge grant to inspire new and increased giving, an annual donation and "seed" money for the Bruno Weil Fund for Artistic Leadership and the Elizabeth Wallfisch Endowment Fund for Artistic Excellence.

"It is important to me to have a major role in establishing endowment chairs for Bruno and Libby [Elizabeth] to honor their artistic legacies and major achievements. Over the past 19 years, they have brought the level of music to a new place with their extraordinary musical gifts, interpretations and by building an orchestra of

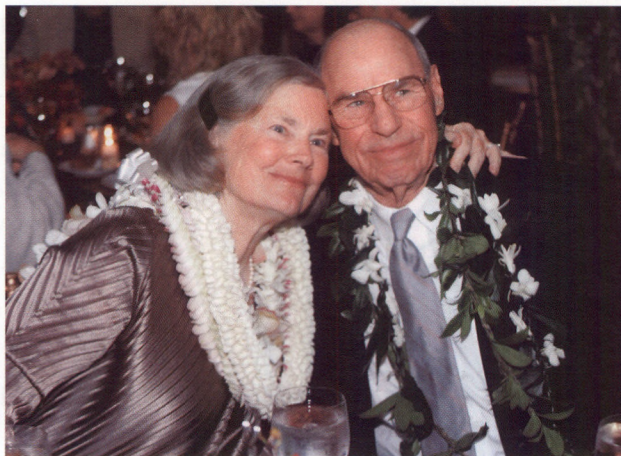
wonderful musicians and soloists." Bertie Elliott affirms, "They stretched my musical experience not only with Bach but with other composers."

Bertie, as her many friends call her, has lived in Carmel since 1963 and became involved with the Festival 24 years ago as a member of the board of directors. She has held numerous leadership positions including treasurer and vice

president. Bertie and her husband, David, share a love of classical music, community support and service as well as a combined family of six children and 18 grandchildren. David Elliott, a graduate of Stanford University with an MBA from Harvard, is a retired managing partner of the international executive

search firm of Heidrick & Struggles in San Francisco.

The future of the Carmel Bach Festival will be "an exciting adventure," according to Bertie. "David and I are interested to see what new artistic vision Paul Goodwin, the next music director and conductor, will bring to the festival. He has a great deal of energy and creativity; inevitably, change always produces different interpretations and ideas."



The Transformational Power of Giving

In the summer of 2009 the Elliots' made a generous gift and agreed to the Festival's idea to use it as a challenge match to encourage others to give. By early 2010, the Festival met the challenge as new donors made gifts for the first time and others increased their gifts. At one of the most difficult times for performing arts organizations in many years, the Elliots' support was transformational...it gave the organization a way to imagine a stable and positive future.

Jeptha and Elizabeth Johnson Wade

Betty and Jep are Carmel Bach Festival aficionados who bring their warmth and *joie de vivre* to all their Festival activities. Betty first attended the Festival in 1977, when she moved to Carmel. Her mother, Mrs. Leslie Johnson, had purchased a season ticket to the Carmel Bach Festival, gave it to Betty, and said *"You don't have to go every night unless you want to go."* Betty has missed only one season since that time.

Over the years Betty and Jep have supported the Festival in numerous ways. Betty has volunteered behind the scenes to make many Festival activities successful, most notably by serving on the Hospitality Committee and Entertainment Committee, and documenting the history of the Golden Chair Endowment. Jep has contributed many hours to the Festival, including serving as a member of the Board of Directors. Betty and Jep are great

friends to many Festival musicians. They host events to honor musicians, they provide musician housing, sponsor many musicians, and have stepped in to cover the extra cost of international musician travel when it looked like the Festival would be unable to afford it. Betty and Jep have provided funding for the Golden Mezzo-Soprano and Diamond Vocal Soloist Mezzo-Soprano endowed chairs. The Wades are also 2010 season sponsors and provided significant support for the Weil & Wallfisch Funds.



Betty looks forward every year to July when Carmel comes alive with the Bach Festival. "The music begins and our spirits rise!" Betty writes in a recent note,

"Conductors Sando Salgo and Bruno Weil have led us gloriously through many years, and I believe that the Bach Festival will live on beautifully for many more years."



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The following individuals made contributions to support the Bach Festival's 2010 Season. The gifts were made or pledged between June 1, 2009 and May 31, 2010.

Angel (\$100,000)

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Passion (\$25,000+)

Anonymous

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Magnificat (\$15,000+)

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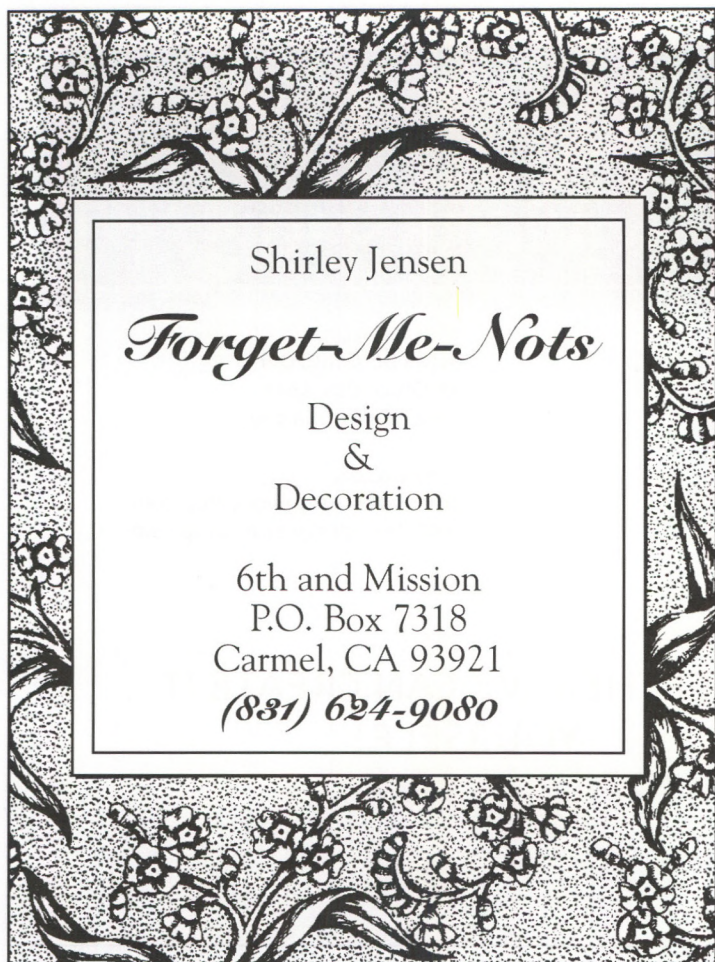
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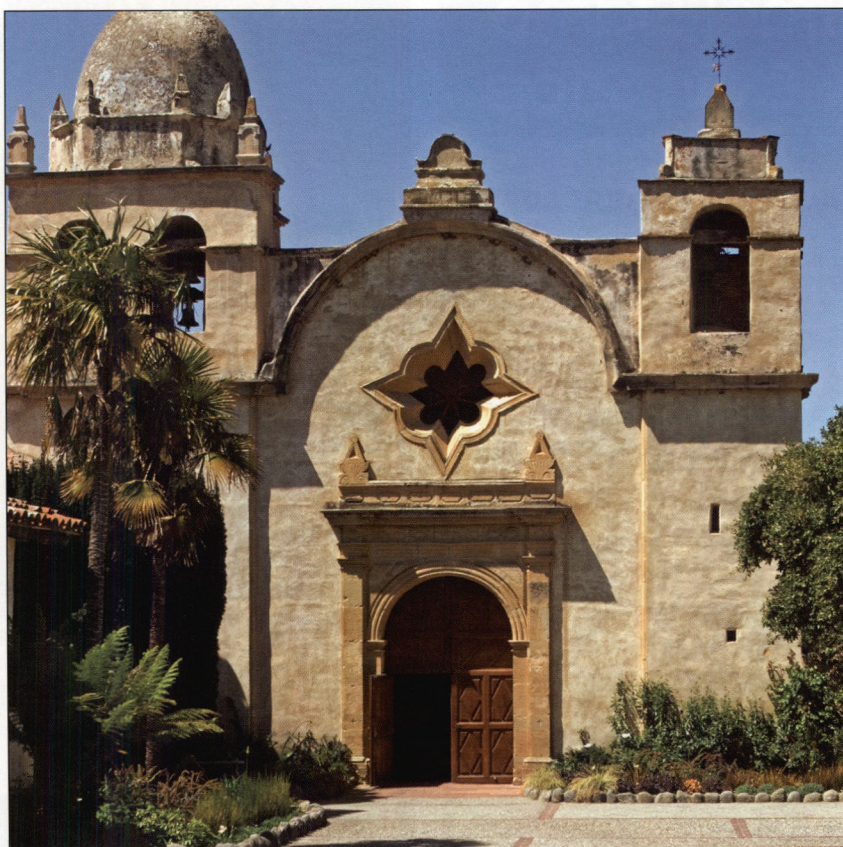
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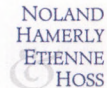
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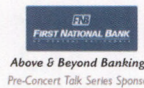
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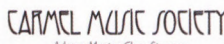
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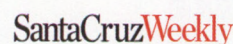
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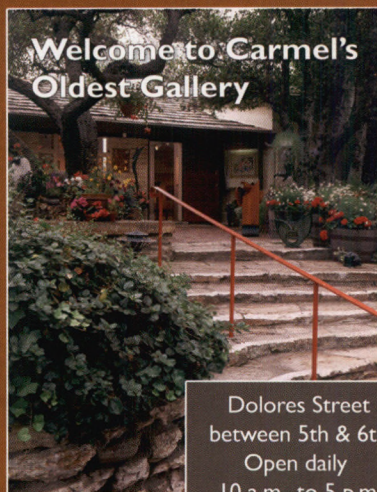


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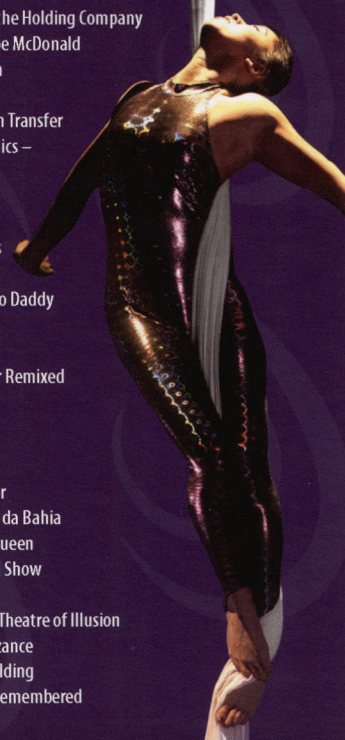
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- Jan 12 Diavolo
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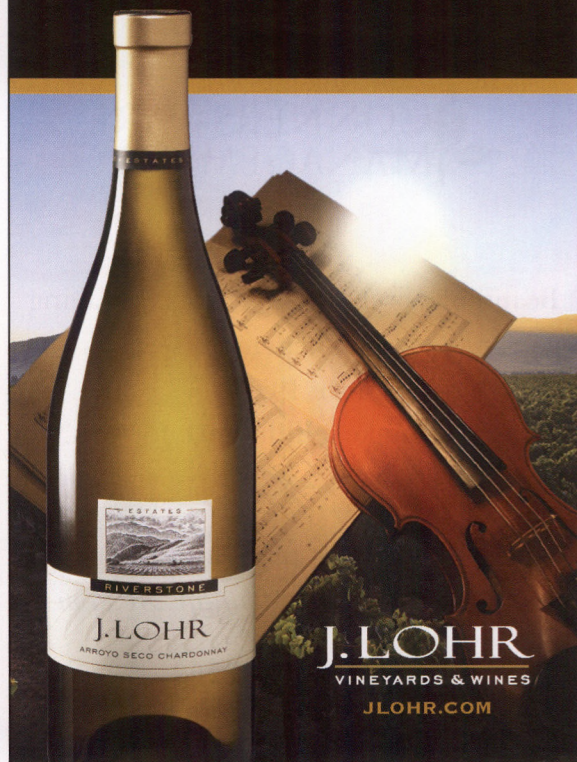
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Tower Music

Here we go again! Tower Music will feature a few old friends as well as a few fresh faces. This seems perfect in light of our celebrating the end of an era with two fantastic musicians and dear friends—Bruno and Libby.

We are performing a wide range of music from over five centuries this year. Wednesdays will feature the Sackbut Trio playing the early music of Brumel, Isaac, and Willaert, and concluding with Scheidt and Gabrieli.

Every other Tower Music day will take us to the “beyond” and will include one work from a 20th century composer. On Tuesdays we celebrate the brilliance of American composer William Schuman as we perform his *Cooperstown Fanfare*. Written in 1987 for the Glimmerglass Opera, it is played at all performances from an outdoor balcony to summon the audience at curtain time as well as at the end of intermission. That same evening we also perform *Quatracinia*, a short work by J.S. Bach’s chief trumpeter in Leipzig, Gottfried Reiche.

Friday night features the Renaissance dances of Anthony Holborne and Ottorino Respighi’s *Ancient Airs and Dances* from *Suite No. 1*. Respighi had a strong and abiding interest in Renaissance and Baroque music and this is a most elegant work based on old Italian and French lute and keyboard pieces of the 16th-18th centuries. The melodies and harmonies are relatively intact but Respighi gave them greater texture and luminous orchestral color. Our transcription for brass and percussion retains the elegance and appeal of this suite.

We will perform a short movement, *Intermezzo*, of a 20th century work called *Music For Brass Instruments* by Ingolf Dahl on Sunday afternoon. He was born in Germany of Swedish parents and emigrated to the United States in 1938, settling in Los Angeles and joining the community of expatriate musicians that included Ernst Krenek, Darius Milhaud, Arnold Schoenberg, Igor Stravinsky, and Ernst Toch. Dahl became a naturalized U.S. citizen in 1943, and in 1945 he joined the faculty of the University of Southern California in Los Angeles, where he taught until his death. Perhaps of some interest, among his former students are the American conductors Michael Tilson Thomas and William Dehning and composers Morten Lauridsen and Lawrence Moss. He also performed the second movement of Beethoven’s *Piano Sonata No. 8* in the 1969 animated film *A Boy Named Charlie Brown*. *Sonatas* by Johann Pezel and two fugues by Brahms and Bach will also be performed.

Highlights of Saturday evening are two canzonas by Giovanni Gabrieli and the *Courtly Dances* from *Gloriana* by Benjamin Britten. *Gloriana* is an opera in three acts set to an English libretto by William Plomer, based on *Elizabeth and Essex* by Lytton Strachey. The first performance was presented at the Royal Opera House, London in 1953 during the celebrations of the coronation of Queen Elizabeth II. The 16th century poet Edmund Spenser gave the name *Gloriana* to his character representing Queen Elizabeth I in his poem *The Faerie Queene*, and it became the popular nickname for her. “Urban legend” has it that the troops at Tilbury hailed her with cries of “Gloriana, Gloriana, Gloriana,” after the defeat of the Spanish Armada in 1588. The opera depicts the relationship between Queen Elizabeth and the Earl of Essex, and was composed for the coronation of Queen Elizabeth II. While a critical failure at the time, it has enjoyed more success since Britten’s death. The *Dances* are often performed separately from the opera. They are based on Renaissance dance forms but are uniquely and unequivocally the work of Benjamin Britten.

Tower Music bids a fond farewell to Bruno Weil and Libby Wallfisch. Under their direction, I have watched the Festival grow to unprecedented heights in musicianship and performances with deep philosophical meaning. The unwavering dedication, love, and commitment to this festival by all of us—Bruno, Libby, the orchestra, chorale, and chorus, staff and board members—has been astounding. As ever, we hope Tower Music and the Festival concerts leave you excited and exhilarated!

— Suzanne Mudge

Tower Music

Saturdays

Intrada	Melchior Franck (1573-1639)
Canzon e Sonate No. 3	Giovanni Gabrieli (1555-1612)
Canzon septimi toni No. 2	G. Gabrieli
Courtly Dances from <i>Gloriana</i>	Benjamin Britten (1913-1976)
	arr. Suzanne Mudge

Sundays

Suite of Royal Marches	Jeremiah Clarke (1673-1707)
Sonatas	Johann Pezel (1639-1694)
Intermezzo from Music for Brass Instruments	Ingolf Dahl (1912-1970)
Fugue from Opus 29, No.2	Johannes Brahms (1833-1897)
	arr. Bernard Fitzgerald
Fugue in C Minor, BWV 537	Johann Sebastian Bach (1685-1750)
	arr. Norm Wilcox

Tuesdays

Cooperstown Fanfare	William Schuman (1910-1992)
Canzona per sonare No. 3	G. Gabrieli
Quatracinia (1690)	Gottfried Reiche (1667-1734)
De Vosotros e Mansilla	Juan d'Espinosa
Two Canzonas	Giovanni Cavaccio (1556 -1626)
<i>La Fina</i>	
<i>La Foresta</i>	
Canzon	Samuel Scheidt (1597-1654)

Wednesdays

Esnu sy que plus ne porroit	Antoine Brumel (15th-16th cent.)
Title Unknown	Heinrich Isaac (1450-1517)
Gib uns heut unser täglich Brodt	S. Scheidt
Ricercare	Adrian Willaert (c.1480-1562)
Canzon prima a 5	G. Gabrieli

Fridays

Suite	Anthony Holborne (1545-1602)
Ancient Airs and Dances (Suite No. 1)	Ottorino Respighi (1879-1936)
<i>Balletto ditto «Il conte Orlando»</i>	arr. Craig Garner
<i>Gagliarda</i>	
<i>Passo mezzo e Mascherada</i>	

Tower Music is sponsored by Mrs. Geraldine F. Stewart

The Spirit Triumphant



This concert will be broadcast on KUSP
88.9 FM on Friday, July 23, 2010

July 17 and 24, 8:00pm | Sunset Theater, San Carlos and Ninth, Carmel

Festival Orchestra, Chorale, Chorus, Youth Chorus and Soloists

Bruno Weil, *conductor*

Andrew McGill, *associate conductor, director of the chorale*

John Koza, *chorusmaster, director of the youth chorus*

Johann Sebastian Bach
1685-1750

Cantata BWV 130, Herr Gott, dich loben alle wir

CHORUS: *Herr Gott, dich loben alle wir*

RECITATIVE: *Ihr heller Glanz*

ARIA: *Der alte Drachen brennt vor Neid*

RECITATIVE: *Wohl aber uns*

ARIA: *Laß, o Fürst der Cherubinen*

CHORALE: *Darum wir billig loben dich*

SOLOISTS: Kendra Colton, *soprano*; Sally-Anne Russell, *mezzo-soprano*

Alan Bennett, *tenor*; Sanford Sylvan, *baritone*

Samuel Barber
1910-1981

Adagio for Strings

J.S. Bach

Cantata BWV 19, Es, erhub sich ein Streit

CHORUS: *Es erhub sich ein Streit*

RECITATIVE (baritone): *Gottlob! Der Drachen liegt*

ARIA (soprano): *Gott schickt uns Mahanaim zu*

RECITATIVE (tenor): *Was ist der schnöde Mensch*

ARIA (tenor): *Bleibt, ihr Engel*

RECITATIVE (soprano): *Laßt uns das Angesicht*

CHORALE: *Laß dein Engel mit mir fahren*

SOLOISTS: Kendra Colton, *soprano*; Thomas Cooley, *tenor*

David Newman, *baritone*

INTERMISSION

Johannes Brahms
1833-1897

Alto Rhapsody, Op. 53

SOLOIST: Sally-Anne Russell, *mezzo-soprano*

Ludwig van Beethoven
1770-1827

Fantasy in C Minor for Piano, Choir and Orchestra, Op. 80

SOLOIST: David Breitman, *piano*

The Saturday Main Concerts are sponsored by Hesselbein Jewelers and Warren & Katharine Schlinger

The Spirit Triumphant Program Notes

The feast of St. Michael the Archangel (Michaelmas), celebrating his victorious struggle with Satan, is an important milestone in the Lutheran liturgical calendar, traditionally taking place on the 29th of September. There are four surviving cantatas by Bach on the subject, all written during his tenure in Leipzig. Each is scored for an expanded orchestra including trumpets and timpani, no doubt to promote a festive mood and to depict battle imagery—about a battle whose positive outcome is already known.

Cantata 130, *Herr Gott, dich loben alle wir* (Lord God, we all praise thee), first performed in Leipzig in 1724, begins with a symphonic introduction in warlike mode. Then voices enter, the sopranos intoning the chorale tune known as “The Old Hundredth” or Doxology, the others joining the contrapuntal fray of the orchestra. The trumpets return for an unusual bass aria, *Der alte Drachen brennt vor Neid* (The ancient serpent burns with spite), about Michael’s struggle with the dragon. Bach treats the subject almost comically, the trumpets’ tremolos suggesting the fire-breathing reptile. The tenor aria *Laß, o Fürst der Cherubinen* (Let, o Prince of holy Cherubs) is a playful Gavotte with flute obbligato, appropriate for the gentle subject. A brief concluding chorale, *Darum wir billig loben dich* (For this we give thee willing praise) reprises the Doxology tune and unites all the forces.

Cantata BWV 19, *Es erhub sich ein Streit* (There arose a great strife) dispenses with an orchestral introduction and depicts a struggle from the outset with its energetic fugal entries. The musical tension diminishes noticeably when the text announces *Aber Michael bezwingt* (But Michael conquers) as Satan is struck down. But the da capo format of this movement mandates a return to the original struggle. In the aria *Gott schickt uns Mahanaim zu* (God sends Mahanaim to us) a safer atmosphere prevails as two oboes d’amore join a soprano. Here Bach demonstrates simple word painting, as with the long sustained notes on the word *Ruh* (calm) or the more agitated lines on *Feinden* (enemies). The tenor aria *Bleibt, ihr Engel, bleibt bei mir!* (Stay, you angels, stay with me!) is in a lilting siciliano rhythm often associated with angels, as in the *Christmas Oratorio*. The angels are begged to stay on earth to guide and comfort us. In the background the trumpet plays the chorale melody *Herzlich lieb*, whose symbolic connection with angels Leipzig churchgoers would have easily recognized. Who can forget the comforting effect this tune has in the closing chorale of the *St. John Passion*?

In 1936 Samuel Barber wrote Orlando Cole, the cellist of the Curtis Quartet, announcing that he had finished the slow movement of his new quartet, and it was “a doozy!” Originally part of the String Quartet, Op. 11, it was arranged by Barber for string orchestra and submitted to Toscanini, whose broadcast of the work with the NBC Symphony two years later launched Barber’s career and set the *Adagio for Strings* on its path to becoming an icon of American music. Beyond that, having been played along with the announcement of President Franklin Roosevelt’s death, it evolved into America’s “national hymn of mourning,” performed at the funerals of John F. Kennedy and Albert

Einstein, and more recently at anniversaries of 9/11. Films as diverse as *The Elephant Man* and *Platoon* have capitalized on its emotional impact in their soundtracks.

There is nothing particularly American sounding about Barber’s *Adagio*, compared with Ives, Copland, or Bernstein, at any rate. Its solemn, patient lines seemingly flow without meter, like plainchant, but rise to a passionate climax, followed by a calm, reassuring conclusion, providing a cathartic experience for the listener. Perhaps its popularity can be attributed in part to its universal tonality, its simplicity, and its inclusive warmth, qualities all too rare in 20th century music.

Brahms composed the *Alto Rhapsody* in the fall of 1869 on a text from Goethe’s poem, *Harzreise im Winter*. About the work, he wrote, “Here I’ve written a bridal song for the Schumann countess—but I wrote it in anger, with wrath! What do you expect!” News of the engagement of Julie Schumann, daughter of Robert and Clara Schumann, to Count Vittorio Radicali di Marmorito had come as a shock to Brahms, who for years had concealed his attachment to her and was now forced to confront his unrequited love. For Brahms, this music represents his acknowledgement of loneliness, but also, as the gradual change of mood in the music indicates, “it is his bridal song, his embrace of a solitary fate,” as Jan Swafford has written. His friend Joseph Joachim had once carried the personal motto *Frei aber einsam* (Free but lonely), but Brahms in his maturity came to adapt his own version, *Frei aber froh* (Free but happy), later using it as a musical motto (F-A-F).

Beethoven had originally planned to end his concert on the evening of December 22, 1808 with his new *Fifth Symphony* (the program also included the *Sixth Symphony*, the *Fourth Piano Concerto*, and several vocal selections), but worried that the audience would be tired and cold after nearly four hours of music. Instead, he substituted a shorter work, written quickly for the occasion (he later said that the ink was “still wet for rehearsals”) that united all the various elements of the concert—solo piano, solo voices, choir, and symphony orchestra—the *Choral Fantasy*. This variety extends to the characteristics of Beethoven himself on display: the solo piano playing—improvised by the composer at the premiere, written down later—the theme and variations format, the equally deft handling of forces ranging from string quartet to grand chorus, and the enlightened idealism of the work’s conception. Barry Cooper concludes, “As a model of progress from darkness to light, and evolution from primordial chaos to artistic order, [the *Choral Fantasy*] is unsurpassed, and its overall plan provided an excellent starting-point for the *Ninth Symphony* ten years later.”

Indeed, the theme of the *Choral Fantasy*’s finale, derived from a song of Beethoven’s youth, resembles that of the *Ode to Joy* in its melodic shape and childlike simplicity. The text, commissioned by Beethoven from the Viennese writer Christoph Kuttner, was fashioned to fit the music. It touches on themes of liberty and fraternity in the spirit of Freemasonry, but is also an inspiring ode to the power of music itself.

— Allen Whear

Sunday Main Concert

St. Matthew Passion



This concert will be broadcast on KUSP
88.9 FM on Thursday, August 26, 2010

July 18 and 25, 2:30pm | Sunset Theater, San Carlos and Ninth, Carmel

Festival Orchestra, Chorale, Youth Chorus Trebles and Soloists

Bruno Weil, *conductor*

Andrew Megill, *associate conductor, director of the chorale*

John Koza, *director of the youth chorus*

***This concert is dedicated to the
cherished memory of Emile Norman.***

Johann Sebastian Bach
1685-1750

Matthäuspassion, BWV 244 (*The Passion According to St. Matthew*)

THE NARRATIVE:

Evangelist Alan Bennett
Jesus David Newman
Peter Jeffrey Fields
Judas Paul Speiser
Testis Alyson Harvey, Timothy Hodges
High Priest (Pontifex) Tim Krol
Priests Charles Wesley Evans, Douglas Williams
Pilate Matthew Knickman
Pilate's Wife Clara Rottsolk
First Maid Laura Heimes
Second Maid Rebecca Mariman

THE COMMENTARY:

Kendra Colton, *soprano*
Sally-Anne Russell, *mezzo-soprano*
Thomas Cooley, *tenor*
Sanford Sylvan, *baritone*

Elizabeth Wallfisch and Patrick Jordan, *viola d'amore*
Robin Carlson Peery, *flute*
Roger Cole, *oboe and oboe da caccia*; Neil Tatman, *oboe*
William Skeen, *viola da gamba*
Allen Whear, *cello*
Dominic Teresi, *bassoon*
Daniel Swenberg, *archlute*
Andrew Arthur and Michael Beattie, *organ*

There will be an intermission of 20 minutes between Parts I and II

Supertitles by David Gordon

The Sunday Main Concerts are sponsored by Dr. & Mrs. James Fraser and David & Julie Nee

St. Matthew Passion Program Notes

Musical settings of the Passion story developed over several centuries from simple chanting of the biblical text, to the allocation of individual voices to characters, elaboration of music, and finally inclusion of instruments. By the time Bach arrived in Leipzig in 1723, a relatively new form was in place, the Oratorio Passion—specifically for Good Friday vespers, including both biblical and poetic texts. Upon his appointment as Cantor, Bach publicly agreed to the duties required of the Leipzig Town Council, of which No. 7 stated: “In order to preserve the good order in the Churches, so arrange the music that it shall not last too long, and shall be of such a nature as to not make an operatic impression, but rather incite the listeners to devotion.” Bach did not explicitly write operas, but nonetheless, it is tempting to compare the scale and range of dramatic devices in his Passions to this genre. By employing two separate choruses and orchestras, and using recitative, arioso, aria, motet-style choral writing, and chorales he actually surpassed in variety of forms the operatic palette of the time.

The biblical texts in this Passion, drawn from the 26th and 27th chapters of the Gospel According to Saint Matthew, are framed by original texts by the Leipzig poet Christian Friedrich Henrici, better known by his pen name Picander. Bach apparently worked closely with Picander, on this and several cantatas. It is clear that Bach aspired to surpass all previous efforts in scale and effect.

Altogether, Bach wrote at least four Passion settings, but only two survive intact, and, in the case of the third (Saint Mark), only the libretto remains. His earlier example, the *St. John Passion* of 1724, included much music adapted from earlier works, but the *St. Matthew* was composed almost entirely of new material. Among the Bach household it was known simply as “the great Passion.” The first performance was on Good Friday, 1727, and only three subsequent revivals, with minor revisions, are known to have occurred in Bach’s lifetime. (John Butt has noted the irony that many of us in this hall today have heard or performed the *St. Matthew Passion* many more times than Bach or his musicians did in their lifetimes). The final version of the manuscript was prepared with scrupulous care—even for Bach—with biblical texts marked in red ink and damage to pages painstakingly repaired, another indication of the high regard Bach held for this work.

The overall design of the Passion is in two parts, with framing choruses functioning like structural pillars. Bach and Picander chose to divide the story differently from the biblical chapters, ending part one dramatically at Christ’s arrest and seizure. The story unfolds in a pattern of biblical narrative followed by recitatives and arias providing commentary and contemplation on the events and their resulting emotions. The principal characters in the traditional story with solo parts, apart from the Evangelist, are Jesus, Judas, Peter, Pilate, Pilate’s Wife, First and Second Handmaidens, and First and Second Priests. Bach illuminates the words of Jesus in recitatives by supporting his words

with sustained string chords, creating a “halo” effect. The only exception to this practice is when Jesus utters his final words on the cross. The strings are silent, enhancing the sense of abandonment.

Choruses serve many functions in the depiction of the Passion. They often comment on the story from a distance, like the chorus in a Greek tragedy. Sometimes the two choruses act in unison, at others they present contrasting texts. Occasionally they assume the role of the crowd, including high priests, disciples, and Jews. The opening chorus, arresting in its grandeur on musical terms alone, sets the tragic tone and lays out the theological vision of the story to come. The two choirs engage in dialogue, crying out to witness and sympathize with Christ’s plight: *Kommt, ihr Töchter, helft mir klagen* (Come ye daughters, [of Zion] help me lament) is answered by *Sehet, was? seht die Geduld* (See it, what? His patient love). Meanwhile, a third choir, the ripieno sopranos (our Youth Chorus Trebles) intone the chorale tune *O Lamm Gottes unschuldig* (O Innocent Lamb of God) in G major, attesting to Christ’s innocence. Lutherans of Bach’s time would have recognized this tune from the morning’s service. As Michael Steinberg has written, “within one piece, Bach gathers the principal themes of the Passion: lament, the mystical union of Christ and his church, his innocence, his bearing of the cross even as he bore for others their sins, his patience, his free acceptance of death to affect redemption and reconciliation with God.”

The 15 chorales within the Passion have a special role, reaching out to include the congregation on familiar terms. Most of the chorales stand as separate movements, while being related in some way to the ongoing story, but a few are inserted within larger choral movements. Bach colors their harmonization to reflect the emotional points of the story and even the choice of keys is significant. For example, the so-called “Passion Chorale,” best known as *O Haupt voll Blut und Wunden* appears five times, interspersed throughout the story at points after the biblical narrative, but in a succession of different keys. The final version, just after the death of Jesus, is the most poignant, with distressing harmonic turns, such as the surprising modulation at the end on the text *deiner Angst und Pein* (thy woe and pain).

Arias provide moments of contemplation and emotional reaction to unfolding events. Bach utilizes a wide range of instrumental combinations, including some “exotic” instruments, to enhance the dramatic and symbolic aspects of the text. Here are just a few examples: *Wiewohl mein Herz in Tränen schwimmt* (Although my heart with tears does flow) [12] features oboes d’amore in rolling triplets suggesting flowing tears. In *Erbarme dich* (Have mercy), the sobbing motives of the solo violin represent Peter’s remorse and despair at having betrayed Jesus [39]. The violent energy of the bass aria *Gebt mir meinen Jesum wieder* (O give me back my Lord) (42) projects a kind of angry self-loathing, the rapid violin scales suggesting the flinging away of blood money.

continued

Bach makes compelling use of viola da gamba (see *Twilight with Bach* recital), not normally a part of the orchestra. In *Geduld!* (Patience!) [35] the sharply dotted rhythms of the gamba evoke the flicking “false tongue” of a serpent; In *Komm süßes Kreuz* (Come blessed cross) [57] the dotted rhythms of the gamba recall the image of scourging already introduced in *Erbarm es Gott!* [51] and the plodding bass suggests footsteps faltering under the weight of the cross. In contrast to this violence, the tenor serenely accepts the burden of the cross, dipping occasionally under its heaviness (*schwer*).

Amid the tableau of Jesus' trial [45-50], the crowd having cynically cried that Barabbas should be released and Jesus should be crucified, Pilate asks, “Why, what evil has he done?” The response, an accompanied solo soprano recitative with oboes da caccia, enumerates the selfless deeds he has accomplished. In the ensuing aria, *Aus Liebe* (For love) the bass instruments drop out, creating an unearthly atmo-

sphere as the soprano line entwines itself amid the dolorous flute and throbbing oboes, with long melismas on the word *Liebe*. The resumption of the crowd's call for crucifixion in the next chorus is all the more shocking after having glimpsed this purity, this testimony of Jesus dying for love. *Mache dich, mein Herze, rein* (Make thee clean, my heart, from sin) [66] coming after Christ's death and the removal of his body from the cross, is in a soothing pastoral style enhanced by the color of oboes da caccia. The same rhythmic patterns that energized the opening chorus in a tragic vein are now turned to gentle consolation and reconciliation with Christ.

Here is how David Gordon sums up the effect of the *St. Matthew Passion*: “This musical masterpiece of profound spirituality transcends its 18th century roots as Lutheran liturgical music to speak to us of conscience, courage, compassion, acceptance, and hope. In this way, the music and message belong to people of all eras and faiths.”

— Allen Whear



Monday Main Concert

From One Heart to Many

July 19 and 26, 8:00pm | Sunset Theater, San Carlos and Ninth, Carmel

Members of the Festival Orchestra

Elizabeth Wallfisch, concertmaster and director



This concert will be broadcast on KUSP
88.9 FM on Tuesday, August 31, 2010

A personal homage to the Carmel Bach Festival

*"I choose to live so that which comes to me as seed goes to the next as blossom
and that which comes to me as blossom, goes on as fruit" —Markova*

Georg Philipp Telemann

1681-1767

Overture in D Major, TWV55:D14

Gravement – Vite
Badinage - Vivement
Rondeau
Menuet I
Menuet II
Sarabande
Caprice
Gigue

—With thanks to my wonderful, wonderful colleagues, whom I love with all my heart.

*"I am called Master, even Doctor, and for these last ten [18] years have led my
students [colleagues of the Carmel Bach Festival Orchestra] by the nose—up,
down, crosswise and crooked. Now I see that one knows nothing finally." —Goethe*

Johann Sebastian Bach

1685-1750

Sonata No. 2 for Solo Violin in A Minor, BWV 1003

Grave
Fuga
Andante
Allegro
SOLOIST: Elizabeth Wallfisch, violin

—With thanks to my dearest family for their love and support in my absences.

*"Your vision comes clear only when you look into your heart.
Who looks outside, dreams. Who looks inside, awakens." —Carl Jung*

The Monday Main Concerts are sponsored by Nancy & George Records and Kim & Judy Maxwell

J.S. Bach

Concerto for Two Violins in D Minor, BWV 1043

Vivace

Largo ma non tanto

Allegro

SOLOISTS: Elizabeth Wallfisch and Cynthia Roberts, *violins*

—With thanks and deep love to Cynthia Roberts and all of the Principal players, without whose exemplary team spirit and musicianship, our orchestra could not exist.

"That which issues from the heart alone will bend the hearts of others to your own." —Goethe

INTERMISSION

Pietro Locatelli

1695-1764

Concerto for Violin and Strings in D Major, Op. 3, No. 1 from *L'Arte del violino*

Allegro – Capriccio

Largo

Allegro – Capriccio

SOLOIST: Elizabeth Wallfisch, *violin*

—With thanks to those in the Bach Festival office and on the Board, who bring their outstanding skills to the service of the Festival, thus to us, so that we can make music happen.

"What lies beyond doesn't worry me. Suppose you break this world to bits, another may arise. My joy springs from this earth, this sun shines on my sorrows. When I leave here, let come what must."
—Goethe

J.S. Bach

Partita No. 2 for Solo Violin in D Minor, BWV 1004

Allemanda

Corrente

Sarabanda

Giga

Ciaccona

—With thanks to you, our audiences, for all your love and support and the joys we have shared.

"One never goes so far as when one doesn't know where one is going." —Goethe

MEMBERS OF THE FESTIVAL ORCHESTRA:

Elizabeth Wallfisch, Cynthia Roberts, Cristina Zacharias, Carolyn Canfield Cole, Catherine Emes, Edwin Huizinga and Alicia Yang, *violins*

Patrick Jordan and Meg Eldridge, *violas*

Allen Whear and Margaret Jordan-Gay, *cellos*

Daniel Swenberg, *theorbo*

Yuko Tanaka, *harpsichord*

Derek Weller, *double bass*

From One Heart to Many Program Notes

Georg Philipp Telemann is considered the most prolific composer of his time, perhaps of all time. He was a contemporary and friend of J.S. Bach, and Bach's son Carl Philipp Emmanuel mentions his father's esteem for Telemann's music in a letter, adding "In his younger years he was often with Telemann, who also held me at my baptism." Telemann was C.P.E. Bach's godfather, which accounts for them sharing the middle name Philipp. Bach and Telemann probably first met when they held posts at Eisenach and Weimar, respectively. When the position of Kantor in Leipzig was available, it was first offered to Telemann, then to Graupner, both of whom turned it down. Leipzig had to settle for its third choice, Bach! Bach frequently performed Telemann's cantatas and concertos in Leipzig, and was a subscriber to his publication of Paris Quartets. Some Telemann works found in Bach's hand were originally attributed to Bach.

Telemann has been called a musical chameleon because of his ability to write with ease in various national styles such as French, Italian, or even Polish. One of Telemann's favorite forms was the French orchestral suite or *Overture*. These multi-movement works have varied instrumentation and are sometimes built around programmatic themes, such as his *Wassermusik* and *Burlesque de Don Quixotte*. Among Telemann's vast number of orchestral overtures (26 in D major alone), tonight's is for strings with solo violin obbligato. In the typical pattern of the orchestral overture, the opening movement is in the form of the French Overture, with a stately introduction followed by a livelier section. Then comes a succession of dances, usually including the *Menuet*, *Courante*, and *Gigue*. In this instance Telemann enhances the form with whimsical humor and brilliance, adding unusual movements to the suite such as the *Badinage* and *Caprice*, which are not really dances but moods—one playful, the other virtuosic. This beguiling work has no descriptive title or nickname, only a catalogue number. Any suggestions?

During Bach's tenure as *Kapellmeister* in Cöthen (1717-23)—his only major appointment that was not church-related—he concentrated on instrumental music, and thus produced such masterpieces as the *Six Brandenburg Concertos* and the works for unaccompanied violin and cello. Few precedents for unaccompanied string music existed at the time, but it is likely that Bach was acquainted with the works of Westhoff and Biber. A solo partita by Johann Pisendel, the most important violinist in Germany at the time and a friend of Bach's, may have spurred his imagination.

Although Bach is best known as a performer on the organ, his first professional appointment was as a violinist, joining the Weimar *Hofkapelle* in 1703. His son Carl Philipp Emmanuel wrote that "In his youth, and until the approach of old age, he played the violin cleanly and penetratingly... He understood to perfection the possibilities of all stringed instruments. This is evinced by his solos for the violin and for the violoncello without bass."

Bach's *Sei solo a Violino senza Basso accompagnato* consists of six works, three each of Sonatas and Partitas. The three Sonatas follow the basic Italian *sonata da chiesa* plan—alternating slow and fast movements—the second movement always being a fugue in these cases. The three Partitas (a term synonymous with suite) all include the traditional French dance suite movements—*allemande*, *courante*, *sarabande*, *gigue*—usually anchored by a *prelude*. (For descriptions of these dances, see notes on Suites in the Forest, page 130.) In the *Second Partita*, Bach forgoes a *prelude*, instead concluding with the monumental *ciaccona*.

Bach's solo violin sonatas were not published until 1802, but the *Fuga* from the *A Minor Sonata* appeared in Jean-Baptiste Cartier's *L'art du Violon* a few years earlier. This movement proves Bach's ability to convey complex polyphony with a single stringed instrument. His intricate knowledge of the violin made possible the illusion of multiple voices, but at times this necessitates the use of two, three, and four-part chords. In the *Andante*, two voices are sustained throughout, requiring a very sophisticated bowing technique, as a bass line of continuous eighth notes seamlessly accompanies a lyrical theme

In the *Double Concerto*, Bach perfectly fuses the Italian concerto *ripieno* style with German contrapuntal complexity. The outer movements signify this with the fugal treatment of the solo parts and bass line. In the slow movement the soloists maintain a canonic relationship, but in a relaxed, Arcadian atmosphere supported by lilting rhythms in the orchestra. With the equality of the two solo parts, their close and constant dialogue, and the sheer pleasure their execution gives performers and listeners alike, it is not surprising that Samuel Applebaum once dubbed this "the violinists' friendship piece."

The *Ciaccona*, perhaps the crowning glory of the entire string literature, anchors the *D Minor Partita*. The *chaconne*, as it is more often called, is a dance of Spanish origin usually consisting of variations on a repeated bass line in triple meter. In this work, Bach's grand architectural scheme encompasses multiple variations on a ground bass in a kind of arch form, the keystone of which is an extended episode in D major. Brahms, who made a transcription of the *Ciaccona* for solo piano, wrote: "On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind."

Pietro Locatelli was born in Bergamo and spent some time studying in Rome with musicians of Corelli's circle. After some years of travel, visiting several courts north of the Alps and earning widespread fame as a violinist, Locatelli settled in Amsterdam in 1729. Here he developed his entrepreneurial skills in music publishing and instrument dealing while continuing to compose sonatas and concertos. His

continued

house on the Prinzengracht still stands today. While most of his music is still being rediscovered in recent times, his legacy has always been based on his Opus 3, *L'arte del violino*. Within each of its 12 violin concertos there are 24 *Capricci ad Libitum*, essentially extended virtuoso cadenzas, embedded in all of the outer movements; they often outweigh the rest of the movement.

In today's terms one would call Locatelli an "extreme" violinist, so stunning were his technical advances, particularly in mastering the very highest registers of the violin. About his playing, a contemporary

observer commented: "Locatelli must surely be allowed by all to be an earthquake... What bowings! What fire! What rapidity! He plays with so much fury upon his fiddle that he must wear out some dozens of them in a year... He was never known to play one note out of tune except once when... he thrust his little finger through the bridge of the fiddle and could not get it out again."

Libby has long made a specialty of this music, so fasten your seatbelts!

— Allen Wear



Tuesday Main Concert

Aha! Beethoven



This concert will be broadcast on KUSP
88.9 FM on Monday, August 23, 2010

July 20 and 27, 8:00pm | Sunset Theater, San Carlos and Ninth, Carmel

Festival Orchestra, Chorale, Chorus and Soloists

Bruno Weil, *conductor*

Andrew Megill, *associate conductor, director of the chorale*

John Koza, *chorusmaster*

David Gordon, *narrator*

Ludwig van Beethoven
1770-1827

Overture to *Prometheus*, Op. 43

Septet in E-flat Major, Op. 20: *Menuett*

SOLOISTS: Ginger Kroft, *clarinet*; Dominic Teresi, *bassoon*

Symphony No. 1 in C Major, Op. 21: *Menuett*

SOLOISTS: Chistoper Cooper, *French horn*; Elizabeth Wallfisch and
Cynthia Roberts, *violins*; Patrick Jordan, *viola*; Allen Whear, *cello*
Jordan Frazier, *double bass*

Piano Sonata Op. 27, No. 2, "Moonlight": *Finale*

SOLOIST: David Breitman, *fortepiano*

Mir ist so wunderbar from *Fidelio*

Leonore Sally-Anne Russell

Marzelline Kendra Colton

Jaquino Alan Bennett

Rocco Sanford Sylvan

Tarpeja, WoO2a: *Triumphmarsch*

Three Excerpts from *Egmont*, Op. 84

Freudvoll und leidvoll

SOLOIST: Kendra Colton, *soprano*

Clärchens Tod

Siegessymphony

INTERMISSION

The Tuesday Main Concerts are sponsored by Sharon & Stan Meresman and Tim & Jenny Smucker

Prometheus, Op. 43, No. 16: *Finale*

Adelaide

SOLOIST: Alan Bennett, *tenor*

Meeresstille und glückliche Fahrt

String Quartett No. 13 in B-flat Major, Op. 130: *Cavatine*

SOLOISTS: Elizabeth Wallfisch and Cynthia Roberts, *violins*
Patrick Jordan, *viola*; Allen Whear, *cello*

O Gott! Welch' ein Augenblick! from Fidelio: Finale

Florestan Thomas Cooley

Leonore Kathleen Flynn

Marzelline Kendra Colton

Don Fernando David Newman

Rocco Sanford Sylvan

Supertitles by David Gordon

Aha! Beethoven Program Notes

We know more about Beethoven's daily life than any other composer of his time, and maybe of all time. Month by month, sometimes day by day, we can follow his travels, all his doings in Vienna, and his letters and correspondence. For the final decades of his life we even can read his conversation books, and learn exactly what Beethoven said to his friends and they to him. From colleagues and companions we know his physical appearance (short and quite dark-skinned) and how he behaved (impetuously and often rudely). We know that he enjoyed flirting with women and that he had several amorous relationships. We know what kind of clothes he wore, what he liked to eat and drink, what the interior of his apartment looked like (a remarkably hideous mess), the tiniest details of all his many physical ailments, and even how he carefully wiped his teeth with his napkin after dining. A lock of his hair has been recently analyzed to determine the cause of his death. Fine biographies of Beethoven have been written during the past century, and there are numerous editions of the reminiscences of his friends, volumes of his letters, and countless essays and analyses of his life and music.

Because of the dramatic nature of his personality, it was inevitable that speculations, rumors, and embellishments would grow into anecdotes and from there become "common knowledge," imbuing Beethoven's life story with even more drama. And then, of course, there is the ubiquitous visual image: the dramatic portraits and the busts atop pianos, depicting the scowling and heroic Beethoven, playing the role of the titan defying fate, as if living up to his own reputation. How easy, how tempting, it is to reduce Beethoven to two dimensions, and to embrace this compelling, exciting image of the lone warrior, the solitary, defiant hero. Certainly Beethoven was all this, but not only this. Ernest Newman wrote: "Hardly one music-lover in a million knows Beethoven as he really was, or can separate the truth from fiction in the scores of romantic stories concerning him."

How can we encounter Beethoven, then? Let us clear away the clichés, like cleaning the grime from an old oil painting. Should we be in awe of Beethoven, should we "respect" the greatness of his music? Two centuries ago the Austrian poet Franz Grillparzer had the answer: "Happy is he who encounters a greatness outside himself and through love makes it his own." The key word here is love. Not "respect," which often serves only to objectify and distance us from the very art we desire to connect with. Grillparzer invites us to love the music, and that act enables us to meet Beethoven directly, using the language which more and more became his only means of expression.

This concert of music and words is filled with surprises, delicacies, and amazing details. We meet the early Beethoven ("Mozart's spirit, from the hands of Haydn") whose music sounds like Haydn's. We will actually hear the difference in Beethoven's music when he was inspired, and when he was not! In song and chamber music we will savor the tender elements of Beethoven's personality, the side of himself he could show to fewer and fewer, and finally to no one. We will hear several examples of the noble combination of Beethoven's music and Goethe's poetry. And most of all, in excerpts from his only opera, we will encounter the human message Beethoven brings to us of Justice, Freedom, and Love.

It seemed impossible to leave this world until I had produced all that I felt called upon to create, and so I endured this wretched existence—with an unwell body which a sudden change can throw from the best into the worst health. I must now choose patience as my guide, and I have done so. Divine One, you look into my inmost soul, you see it, and you know that love of mankind and a desire to do good live therein.

— Ludwig van Beethoven (from his "Heiligenstadt Testament")

— David Gordon

Monteverdi Vespers

July 21 and 28, 8:30pm | Carmel Mission Basilica, Rio Road, Carmel

Festival Chorale, Youth Chorus Trebles, Members of the Festival Orchestra

Andrew Megill, *conductor*

John Koza, *director of the youth chorus*



This concert will be broadcast on
KUSP 88.9 FM in 2011

*This concert is dedicated to the memory
of Nancy Lofton Morrow, creator of
the historic processional banners and
incomparable Festival devotee.*

Claudio Monteverdi
1567-1643

Vespro della Beata Vergine (1610)
(Vespers for the Feast of the Assumption of the Blessed Virgin Mary)

1. Versicle and Response: Domine ad adjuvandum me festina

SOLOIST: Steven Caldicott Wilson, *tenor*

2. Psalm 110: Dixit Dominus

SOLOISTS: Linda Lee Jones and Colleen Hughes, *sopranos*
Steven Caldicott Wilson and David Vanderwal, *tenors*
Jeffrey Fields and Douglas Williams, *baritones*

3. Motet: Nigra sum

SOLOIST: Geoffrey Silver, *tenor*

4. Psalm 113: Laudate pueri

SOLOISTS: Angelique Zuluaga and Michèle Eaton, *sopranos*
Timothy Shantz and Vincent Metallo, *tenors*
David Newman and Matthew Knickman, *baritones*

5. Motet: Pulchra es

SOLOISTS: Laura Heimes and Clara Rottsolik, *sopranos*

6. Psalm 122: Lætatus sum

SOLOISTS: Linda Lee Jones and Colleen Hughes, *sopranos*; Jay White, *alto*
Timothy Hodges and David Vanderwal, *tenors*
Paul Speiser, *baritone*

7. Motet: Duo Seraphim

SOLOISTS: David Vanderwal, Steven Caldicott Wilson and
Timothy Shantz, *tenors*

8. Psalm 127: Nisi Dominus

The Wednesday Main Concerts are sponsored by William & Nancy Doolittle

9. Motet: *Audi cælum*SOLOISTS: Tim Krol, *baritone*; Timothy Hodges, *echo***10. Psalm 147: *Lauda Jerusalem*****11. Sonata sopra *Sancta Maria ora pro nobis*****12. Hymn: *Ave maris stella***SOLOISTS: Angelique Zuluaga, *soprano*; Rebecca Mariman, *mezzo-soprano*
Vincent Metallo, *tenor***13. *Magnificat****Magnificat*SOLOIST: Rebecca Mariman, *soprano**Et exultavit*SOLOISTS: Timothy Hodges and Vincent Metallo, *tenors**Quia respexit*SOLOIST: Geoffrey Silver, *tenor**Quia fecit*SOLOISTS: Jeffrey Fields and Charles Wesley Evans, *baritones**Et misericordia**Fecit potentiam*SOLOIST: Alyson Harvey, *alto**Deposuit potentes*SOLOIST: Timothy Shantz, *tenor**Esurientes**Suscepit Israel*SOLOISTS: Laura Heimes and Clara Rottsolk, *sopranos**Sicut locutus est**Gloria Patri*SOLOISTS: David Newman and Matthew Knickman, *baritones**Sicut erat in principio***MEMBERS OF THE FESTIVAL ORCHESTRA:**Evan Few, Joseph Tan and Gabrielle Wunsch, *violins*Nancy Lochner and Marika Holmqvist, *violas*Paul Rhodes, *cello*Bruce Moyer, *double bass*Stephen Escher and Joyce Hamilton Johnson, *cornetti*Bruce Chrisp, Wayne Solomon and Suzanne Mudge, *sackbuts*Herbert Myers and Carol Panofsky, *recorders*Holly Chatham, *organ*Daniel Swenberg, *theorbo*

Monteverdi Vespers Program Notes

Four hundred years ago, a Venetian publisher named Ricciardo Amadino published an anthology of sacred music by Claudio Monteverdi. Although Amadino expected a financial return from this venture—Monteverdi was, after all, the era's most admired composer of madrigal and opera—he could hardly have known that the *Vespro della Beata Vergine* of 1610 (Vespers of the Blessed Virgin) would become one of the most frequently performed and passionately loved works antedating Bach's choral-orchestral masterpieces. Despite its popularity (and increasing familiarity), Monteverdi's *Vespers* is also one of the most enigmatic and argued-about works of the canon. Scholars and conductors disagree on the number of performers Monteverdi expected, what instruments might have been used (and when they might play), whether chant should be used to precede each of the five psalms, whether two of the work's movements were intended to be transposed in performance—even which pieces included in the 1610 anthology can be considered part of the *Vespers*.

Another fascinating question is why Monteverdi wrote the *Vespers* in the first place. Prior to the 1610 publication, he was known exclusively as a composer of secular music (nine books of dramatic, often highly erotic madrigals and the very first operatic masterpieces). Many scholars believe that after 18 years in the employ of the Gonzaga family in Mantua, Monteverdi was actively exploring new career opportunities—and two of the most prestigious positions would have been as director of music at the Vatican, and at St. Mark's in Venice. The 1610 anthology bears a dedication to Pope Paul V, and includes not only the music appropriate for a vespers service, but also a mass setting (*Missa in illo tempore*) in a style very much in keeping with the Pope's conservative ideas about music. The *Vespers* music, on the other hand, may have been composed to appeal to the eclectic tastes of Venetian listeners. Monteverdi was indeed appointed *maestro di cappella* at St. Mark's in 1613—the records of the cathedral indicate that the 1610 publication was seen as evidence of Monteverdi's qualifications for the position—and would remain there for the rest of his life.

Vespers is an evening service in the Roman Catholic Church. It is one of the Divine Offices, which are services in which certain prayers are recited at fixed hours of the day or night. Many composers have written music for use in Vespers services, including Mozart and Vivaldi (Sergei Rachmaninov's *Vespers* is a setting of the Eastern Orthodox All-Night Vigil, the first half of which corresponds to the Western Vespers service). The most important texts are the five prescribed psalms: *Dixit Dominus*, *Laudate pueri*, *Laetatus sum*, *Nisi Dominus*, and *Lauda Jerusalem*, as well as the closing *Magnificat*. Monteverdi sets several other texts as well. The opening versicle (*Deus in adiutorium meum intende*) and the hymn *Ave maris stella* are both common parts of the liturgy. The five other movements, however, are not. These are the four motets for solo voices: *Nigra sum*, *Pulchra es*, *Duo seraphim*, and *Audi coelum*, as well as the *Sonata sopra Sancta Maria*, a movement that is primarily instrumental. The purpose of these motets

has been hotly debated, although most scholars now agree that they probably functioned as substitutes for chant antiphons that were sung before and after each psalm.

Musically, the *Vespers of 1610* is a work of staggering compositional virtuosity written across an astonishingly wide range of styles. Although most of the movements are based on ancient plainchant melodies, the variety of ways in which Monteverdi uses these pre-existent tunes is astounding. The simplest may be found in *Nisi Dominus* where the chant is sung in long notes in the tenor part of each of the two choirs. This drawn-out treatment of the tune, in which each note of the chant is sung in extended notes, can also be heard in *Laudate pueri* and in most movements of the *Magnificat*. In these movements, Monteverdi composes faster-moving virtuosic flourishes for soloists to sing over the architectural pillars of the cantus firmus.

Other movements show other compositional techniques. *Dixit Dominus*, the first psalm, is in mixed concertato style. This means that the performing forces shift every few seconds, as does the musical style of the piece. The first twenty-eight measures of this psalm feature six different kinds of music. The opening is in a style reminiscent of Renaissance polyphony, imitative and without independent instruments. After only eight measures, Monteverdi introduces a new homophonic texture, where all the voices say the same words in the same rhythm at the same time; but after only three measures the choir sings in a third style, that of *falsobordone*, a single chord without specific rhythmic notation (the singers are expected to intone the text in speech rhythm, a la Anglican chant, or the Carmel Bach Festival Chorale's familiar renditions of the "Carmel Pinecone"). This kaleidoscopic shifting of textures and styles continues with a dance-like triple section, a rhythmically explosive imitative section, and finally a short burst of music for instruments alone. If you listen carefully, you will hear the traditional plainchant melody used for intoning psalms, first in the second soprano voice at the beginning of the movement, and later as the bass music underpinning the series of duets that make up the middle of the psalm.

The four motets are written in the most avant-garde idiom of Monteverdi's time. They are "monodies," or works for solo voices, accompanied only by continuo, in the newly invented operatic style, which placed music in the service of the words (this emphasis on making the text clearly audible, and of bending musical "rules" to express the meaning of individual words was the rallying cry of Monteverdi and his allies as they forged a musical style—which we now call Baroque—around 1600). In *Nigra sum*, for example, Monteverdi sets a text from the *Song of Solomon* for a single voice with spare accompaniment in order to allow the listener to savor each word. Note also the intense expression of specific words, as in the delightfully direct treatment of "Surge," which means "Rise up." The second motet, *Pulchra es*, is a monody for two voices, both sopranos, and also shows the vivid word-painting that became popular in mad-

rigals of the late 16th century. Also typical of the madrigal style is the beautiful harmonic shift from G major to E major that was a favorite of Monteverdi's generation when depicting sensual, intimate thoughts. *Duo Seraphim* is a virtuosic motet for three tenors. Monteverdi's obsession with textual expression is clear in this monody as well—only two voices are heard at the opening (“two seraphim called out one to another”); the third tenor is introduced at the text “there are three that bear witness in heaven.” Notice also the stunning unison at “these three are one.” The final monody, *Audi coelum*, is one of the highlights of a piece replete with memorable and striking moments. The solo tenor calls upon heaven, asking a series of questions which receive their answer from an offstage “echo” (the answer is created in each case by repeating or truncating the final syllables of the original question). This use of space to create drama and contrast is typical of Venetian music of the late Renaissance.

As we celebrate the 400th anniversary of this remarkable piece, it is striking that the work retains such power to delight, surprise, and shock the attentive listener. The kaleidoscopically shifting textures, the sense of being both familiar and alien, and the virtuosity of Monteverdi's ability to express linguistic ideas in abstract sound make any performance of the *Vespers of 1610* an exciting, challenging, and deeply satisfying experience.

Tonight's performance is dedicated to the memory of Nancy Morrow, a longtime member of the Carmel Bach Festival family and the creator of the banners that have been a part of our concerts at the Mission for many years. Please join us in honoring Nancy with a moment of silence as the banners enter the Basilica this evening before the performance begins.

— Andrew Megill



Thursday Main Concert

Endless Melody

July 22 and 29, 8:00pm | Sunset Theater, San Carlos and Ninth, Carmel

Members of the Festival Orchestra

Andrew Arthur, *director*



This concert will be broadcast on KUSP
88.9 FM on Friday, September 3, 2010

George Frideric Handel

1685-1759

Concerto for Organ in G Minor, Op. 4, No. 1, HWV 289

Larghetto e staccato

Allegro

Adagio

Andante

SOLOIST: Andrew Arthur, *organ*

From *Messiah*

Sinfonia

ACCOMPAGNATO: Comfort ye

SONG: Ev'ry valley

SOLOIST: Thomas Cooley, *tenor*

Sonata in G Major, Op. 5, No. 4

Allegro

Tempo ordinario

Passacaille

Gigue

Menuet

INTERMISSION

The Thursday Main Concerts are sponsored by Lee & Shirley Rosen

Suite No. 7 in G Minor for Solo Harpsichord from *Die acht großen Suiten*

Overture
Andante
Allegro
Sarabande
Gigue
Passacaille

SOLOIST: Andrew Arthur, *harpsichord*

From *Messiah*

ACCOMPAGNATO: Thy rebuke hath broken his heart

SONG: Behold and see

ACCOMPAGNATO: He was cut off

SONG: But thou didst not leave

RECITATIVO: He that dwelleth in heaven

SONG: Thou shalt break them

SOLOIST: Thomas Cooley, *tenor*

Concerto Grosso in A Major, Op. 6, No. 11, HWV 329

Andante larghetto e staccato
Allegro
Largo e staccato
Andante
Allegro

SOLOISTS: Emlyn Ngai and Gabrielle Wunsch *violins*; William Skeen, *cello*

MEMBERS OF THE FESTIVAL STRINGS:

Emlyn Ngai, Gabrielle Wunsch, Ann Duggan, Elizabeth Stoppels Girko,

Naomi Guy and Amelia Roosevelt, *violins*

Karina Fox and Sarah Darling, *violas*

William Skeen and Timothy Roberts, *cellos*

Jordan Frazier, *double bass*

Andrew Arthur, *organ and harpsichord*

Michael Beattie, *harpsichord*

Endless Melody Program Notes

Among organ players of the present century, Handel and Sebastian Bach are the most renowned. Of Handel's performance there are still many living who can remember the grandeur, science and perfection..."

— Charles Burney, 1789

Despite the similarities in their chronology and the close proximity of their birthplaces, Bach and Handel never met, and their careers took very different paths. Bach's organ playing would have been heard primarily in churches, although he developed the harpsichord concerto for secular concerts in Leipzig with his sons and others. Handel created the organ concerto for his very public concerts in London's Covent Garden, where they functioned as instrumental interludes between parts of large oratorios, which he had begun writing in response to the public's waning interest in Italian opera. Always sensitive to the public's taste, Handel knew that there was still a market for instrumental virtuosity, and was able to fit the bill with his concertos. With that tradition in mind, it is fitting that this evening's concert alternates arias from *Messiah* with instrumental works.

The Covent Garden concerts of 1734-35 boasted "a new large Organ, which is remarkable for the Variety of its curious Stops, being a new Invention, and a great Improvement of that Instrument." The organ was already participating in the performances as a continuo instrument, and Handel's concerto accompaniments are lightly scored for strings, in order to highlight the solo instrument. The *Concerto in G Minor* was first performed along with *Alexander's Feast* in February, 1736, and published together with five other concertos as Opus 4 by John Walsh two years later.

Prior to establishing himself in London, Handel spent several years in Rome, where he scored his first operatic successes and came into frequent contact with the violinist Arcangelo Corelli. Even without this personal contact, the influence of Corelli was inescapable, since his trio sonatas and concertos were among the most widely known and imitated instrumental works of the 18th century. Handel wrote a handful of sonatas for the standard combination of two treble instruments and basso continuo. His Opus 5 set from 1734 contains some with newly composed material, and others that are skillful arrangements of earlier works. The *Sonata No. 4 in G Major* includes the overture to *Athalia* and some dance movements from *Terpsichore*. An added viola part enriches the texture and harmony, particularly in the *Passacaille*.

From his youth Handel was known as a brilliant harpsichordist as well as organist. His harpsichord compositions include numerous fugues,

suites, etc. but he did not pursue publication of such works until relatively late in his career. In 1720, responding to some pirated editions that had begun to appear, Handel published his first *Suites de Pieces pour le Clavecin*, in whose preface he noted that he felt "obliged to publish some of the following Lessons because surreptitious and incorrect copies of them had got abroad." *Suite No. 7 in G Minor* begins with an elaborate *Overture* in French style. The *Andante* and *Allegro* that follow are in the character of an allemande and a courante, respectively. The *Sarabande* rhythmically recalls Handel's sublime aria from *Rinaldo*, "Lascia ch'io pianga." A brilliant *Passacaille*, a rare example in duple meter, concludes the suite.

Handel's most famous work, *Messiah*, was first performed in Dublin in 1742. The choice of the key of E minor for the *Sinfonia*—a traditional French overture—seems calculated to set an austere tone. This is immediately relieved by the warmth of E major in "Comfort ye" and "Ev'ry valley," happy messages of prophecy. From the start, Handel illuminates the text with musical devices: note the upward thrust of the melody for "Ev'ry valley" contrasted with the static motion of "and the rough places planed." The remaining tenor arias come from Part the Second, which concerns the Passion, death and resurrection of Christ, culminating in the Hallelujah Chorus. These arias demonstrate the range of emotions found here. The recitative "Thy rebuke" begins with a startling, unstable harmonic sequence, establishing a tragic mood for the mournful "Behold and see." The aria "But thou didst not leave" is considerably more hopeful, as it points towards the resurrection, and "Thou shalt break them" is confident, even defiant, with angry melodic fragments, like the shards of the "potter's vessel" in the strings.

In 1739 Handel threw down the gauntlet with *Twelve Grand Concertos*. Op. 6, his response to Corelli's iconic *Concerti Grossi*, Op. 6, published a quarter of a century earlier. As a whole they represent Handel's finest set of instrumental works, his equivalent to Bach's *Brandenburg Concertos*. As with his organ concertos, Handel envisioned public airings of these works within the context of oratorio performances. In breadth of character and stylistic range they surpass those of Corelli, and often display a theatricality and virtuosity one would only expect from Handel. The *Concerto in A Major* features the traditional concertino group of two violins and cello. The *Andante larghetto e staccato*, together with the *Allegro*, comprise a French overture, but what a jaunty, comical mood, compared with the *Sinfonia* from *Messiah* or the opening of the *Harpsichord Suite*. The *Andante*, a series of variations one could easily imagine played by Handel on the organ, is followed by a rousing *Allegro* propelled by sparkling violin passages.

— Allen Wheat

Friday Main Concert

Music of Destiny



This concert will be broadcast on KUSP
88.9 FM on Wednesday, August 18, 2010

July 23 and 30, 8:00pm | Sunset Theater, San Carlos and Ninth, Carmel

Festival Orchestra, Chorale, Chorus and Soloists

Bruno Weil, *conductor*

Andrew Megill, *associate conductor, director of the chorale*

John Koza, *chorusmaster*

Franz Joseph Haydn
1732-1809

Symphony No. 22 in E-flat Major, "The Philosopher"

Adagio
Presto
Menuetto – Trio
Finale: Presto

Johannes Brahms
1833-1897

Schicksalslied, Op. 54 (Song of Destiny)

INTERMISSION

Ludwig van Beethoven
1770-1827

Symphony No. 5 in C Minor, Op. 67

Allegro con brio
Andante con moto
Allegro
Allegro

The Friday Main Concerts are sponsored by Western Digital and Dr. Ise Kalsi

Music of Destiny Program Notes

I was cut off from the world. There was no one to confuse or torment me, and I was forced to become original.

— Josef Haydn

Having a skilled ensemble and a steady demand for new music at the Esterhazy court, Haydn was able to experiment and create a wonderfully varied output, including dozens of symphonies for that orchestra alone. (You can hear one of his earliest innovations, *Symphony No. 8*, “Le Soir” on the Saturday recital). Indicative of Haydn’s originality is *Symphony No. 22*, “The Philosopher,” written in 1764, with its highly unusual first movement. The nickname possibly derives from the dialogue in the first movement between the English horns (a unique substitution for the normal oboes) and French horns, suggesting a kind of academic debate, or from the pensive, staccato walking bass line. The late Robbins Landon observed that the movement is also reminiscent of a Baroque chorale prelude. A cheerful *Presto* follows, with the exotic sounding English horns featured in the closing phrase of each section. The horns, French and English alike, are given ample opportunities to play with and against each other in the *Trio* of the *Menuetto* as well as in the *Finale*, the latter in the “hunting” style 6/8-meter popular with the aristocracy of the day.

Not long after the premiere of his requiem in 1868, Brahms conceived the *Schicksalslied* (Song of Destiny) after having read Friedrich Hölderlin’s poem *Hyperions Schicksalslied*. The poem concerns the contrast between the ideal, Elysian world of the gods and the perpetual struggle of mortals on earth. Musical echoes of the requiem can be found in the newer work, but instead of a religious tone the inspiration comes from classical mythology.

An orchestral introduction of ethereal beauty sets the stage for the altos’ entrance with *Ihr wandelt droben im Licht* (You wander above in the light), accompanied by high woodwinds, as in the Paradise scene in Haydn’s *Creation*. As other voices join this luxurious atmosphere, musical details enhance the poetic images in the text, such as the harp-like pizzicatos accompanying *Wie die Finger der Künstlerin heilige Saiten* (As the fingers of the player on her holy strings). All is bliss until soft but ominous chords foreshadow the violent music of earthly struggle with destiny. Light and serenity have been replaced with darkness and despair. This dichotomy is reflected in the structure of the poem, but Brahms, for musical as well as idealistic reasons, wished to avoid ending on this negative note without compromising the text. His solution was to extend the piece to create a ternary form. After the phrase *ins Ungewisse hinab* (into the unknown depths) has been repeated with diminishing force, a long pedal note on C persists until the heavenly opening music returns, now more richly and radiantly orchestrated and in the affirmative key of C major.

Imagine yourself in Vienna’s Theater an der Wien on the evening of December 22, 1809, awaiting Beethoven’s historic benefit concert. Pretend you have never heard what is now the most famous symphony in the world, not to mention the most universally recognized

motive—those four notes! In a marathon concert—under-rehearsed, under-heated—Beethoven premiered an astonishing number of middle-period masterpieces. Most of these have been heard in prior Carmel festivals: the *Mass in C*, the *Fourth Piano Concerto*, the *Pastoral Symphony*, each worthy of being the centerpiece of its own concert. This summer, we offer not only the *Fifth Symphony*, but also the *Choral Fantasy* (Saturday night), both of which also originated that night.

Beethoven had begun sketching the *C Minor Symphony* on the heels of the *Eroica* in 1804, but set it aside to work on the great “Razumovsky” Quartets and the genial *Fourth Symphony*, thus establishing a pattern of alternating between more radical symphonies (odd-numbered) and relatively relaxed works (even-numbered). Volumes have been written on the symbolism of the *Fifth Symphony*, beginning with the unreliable Anton Schindler’s assertion that the four-note motive was, according to Beethoven, “Fate knocking at the door.” It was seen by Romantics as a validation of their ideals, and has been interpreted as a manifestation of Beethoven’s personal struggles, but its novelty and undeniable power are demonstrable in purely musical terms.

The *Allegro con brio* is a quintessential example of Beethoven’s technique of thematic development from concise motivic units. Scarcely a bar goes by in this tightly constructed sonata-form movement (half the length of the equivalent movement in the *Eroica*) that does not contain the four-note motive or its rhythm. Echoes of it are heard in the bass even during the lyrical second theme. A fleeting break from the relentless drive occurs in the recapitulation, when the oboe hovers enigmatically in a brief cadenza. The motivic ideas initiated in this movement take root throughout the symphony.

The *Andante con moto* is essentially a theme and variations, but with two distinctly different themes, a device favored by Haydn. Violas and cellos present the initial theme in A-flat major, which is extended by the woodwind choir and then the strings. The second, more assertive theme quickly moves into C major, supported by trumpets and timpani, but soon dissolves as the variations on the original theme proceed. This pattern continues—variations alternating with second theme—as though C major is trying to establish authority (spoiler alert: see *Finale*). But in the end, the principal theme in A-flat acquires some of the military character of the other, and finally prevails.

The scherzo (*Allegro*) begins mysteriously (especially for a scherzo) with cellos and basses groping through arpeggios for a sustained theme, until the horns enter decisively, with a theme rhythmically linked to the first movement. These characters alternate until the trio, where Beethoven’s humor emerges for the first time. A fugato in C major begins well enough in the basses, but on the reprise they seem unable to get things underway, and after a couple of false starts the fugato resumes, but softly and without a sense of direction, leading back to the mysterious opening of the scherzo. Now bassoon and pizzicato strings engage in a macabre dance, until the timpani begins an

insistent tapping of C while the strings are suspended in triple piano, setting up one of the most remarkable transitions in the history of music. While staying soft, the tension steadily increases until a sudden crescendo reveals the blazing finale (*Allegro*): darkness is utterly vanquished.

As the finale progresses, the triumph of C major seems absolute, and Beethoven uses a special arsenal—the addition of piccolo, contrabassoon and three trombones for the first time in a symphony—to ensure victory. In the development section, in another of Beethoven's completely original strokes, a quietly ominous form of the scherzo returns, but is transcended once again. The supremacy of C major—or the

"triumph over Fate," of light over darkness, if you prefer—is furthered in the coda (*Presto*), where for nearly 100 bars nothing is heard but tonic and dominant chords in that key.

Robert Schumann, born only six months after the premiere of the *Fifth Symphony*, wrote that it "still exercises its power over all ages, just as those great phenomena of nature that, no matter how often they occur, fill us with awe and wonder. This symphony will go on centuries hence, as long as the world and the world's music endure."

— Allen Whear



Suites in the Forest

July 14, 5:00pm | Church in the Forest, Stevenson School, Pebble Beach



This concert will be broadcast on KUSP
88.9 FM on Friday, July 30, 2010

Johann Sebastian Bach
1685-1750

Suite No. 1 in G Major, BWV 1007

Prelude
Allemande
Courante
Sarabande
Minuet I
Minuet II
Gigue

Benjamin Britten
1913-1976

Cello Suite No. 3, Op. 87

Lento (introduzione)
Allegro (marcia)
Con moto (canto)
Lento (barcarola)
Allegretto (dialogo)
Andante espressivo (fuga)
Fantastico (recitativo)
Presto (moto perpetuo)
Lento solenne (passacaglia)

J. S. Bach

Suite No. 3 in C Major, BWV 1009

Prelude
Allemande
Courante
Sarabande
Bourée I
Bourée II
Gigue

INTERMISSION

This Twilight Chamber Concert is sponsored by The Willard E. Smucker Foundation and Wells Fargo Bank

Max Reger
1873-1916

Suite No. 2 for Cello Solo in D Minor, Op. 131c

Prelude: Largo
Gavotte: Allegretto
Largo
Gigue: Vivace

J. S. Bach

Suite No. 5 in C Minor, BWV 1011

Prelude
Allemande
Courante
Sarabande
Gavotte I
Gavotte II
Gigue

Raphael Wallfisch, *cello*

Suites in the Forest Program Notes

During the 18th century, most music was composed for practical purposes and immediate consumption. A royal commission, a church requiring music for a specific feast day, or a performer in need of a fresh vehicle to prove his abilities were typical scenarios. Bach's monumental *Six Suites for Violoncello Solo* stand apart from these categories. It is assumed that they were written around 1720, during Bach's service in Cöthen, but it is not certain for whom. Bach may have written them in a spirit of experimentation, since they were certainly without precedent. Although music for unaccompanied violin or viola da gamba existed at the time, the concept of the cello as a solo instrument was in its infancy in Germany. Like the professional scientist who maintains a home laboratory for his personal research, Bach may have found in the obscure cello an irresistible challenge to his inventive genius.

No record exists of any performances of the suites during Bach's lifetime, and they were not published until 1806. During the 19th century, when the aesthetic of the unaccompanied stringed instrument all but disappeared, they were used as teaching material and a few separate movements began to appear in collections. Robert Schumann and others composed piano accompaniments for them. Toward the end of the century, as string virtuosos turned more and more to "classical" repertoire in preference to virtuoso show pieces, Bach's unaccompanied string music began to experience a true revival. Although many cellists contributed to this trend, Pablo Casals (1876-1973) deserves the most credit for elevating the status of the cello suites to the place they hold today: the keystone of the repertoire and the inspiration for many contemporary masterpieces.

The suite as a form originated in French keyboard literature. Basically a collection of dance-related pieces in the same key, Bach's suites typically include four standard dances: *Allemande*, *Courante*, *Sarabande*, and *Gigue*. In the cello suites and other works, he adds a free-form *Prelude*, and between the *Sarabande* and *Gigue* he inserts a pair of more "modern" dances such as the *Minuet*, *Bourée*, or *Gavotte*.

Concerning the *Prelude*, Johann Mattheson wrote in 1739: "The sentiment which it evokes is the desire, the need to have more; this piece is an introduction, a promising guide to what will follow." Each of the six suites has a distinct character. The *Prelude* of *Suite No. 5* stands apart from the whole series by forming a French overture: a stately, over-dotted introduction is followed by a fast fugal section. Here Bach meets the challenge of creating the illusion of multiple voices without all the keys and pedals available in one of his organ fugues.

The dance movements that follow are each in two parts which can be repeated: The *Allemande* (German) is a moderate dance in duple meter, with a short upbeat. The *Courante* is derived from the French *courir* (to run), of which there are two basic types: the Italian, in quick

triple time, found in most of the suites, and the French, found in the *Fifth Suite*, which shifts between duple and triple meters. A *Sarabande* is a slow and stately dance of Spanish origin in triple meter, with a characteristic emphasis on the second beat. Bach employs the *Minuet*, the most familiar of the dances, in his first two suites. The second minuet is always in a contrasting mode. A *Bourée* is a French folk dance, described by Mattheson as "content and self-composed," with quick upbeats. A lively duple-meter dance of French origin, the *Gavotte* was popular in Bach's time because of its pastoral quality. It usually starts in the middle of the bar. The *Gigue* is derived from the Irish jig, of course, and is in a lively triple or compound triple meter. The *Gigue* in *Suite No. 5* stands out with a pervasive dotted rhythm, best expressed by the word *Amsterdam*.

Max Reger has been described as "Brahms' son and Bach's grandson." A highly prolific composer, he was also an organist and teacher of renown. He was both a conservative, in his preference for absolute music and classical forms, and a modernist in his forward-looking approach to harmony and counterpoint. In 1915 he composed several unaccompanied string works, including three suites for cello solo. Written at a time when Bach's unaccompanied works were experiencing their first great wave of popularity, they represent a kind of progressive homage: while acknowledging the Baroque master, Reger basks in his own romantic expression and chromatic harmony.

Although the origins of Bach's suites remain a mystery, the genesis of Benjamin Britten's cello suites can be pinpointed precisely. In 1960, Britten heard the premiere of Shostakovich's new concerto performed by the great cellist Mstislav Rostropovich. This was the start of a long and fruitful musical friendship, reviving Britten's interest in instrumental music after a long period of concentration on opera. Besides collaborating on many cello and piano recitals, Britten composed a series of masterpieces for Rostropovich including a sonata, a concerto (called "Cello Symphony") and three suites for unaccompanied cello. The latter were initially inspired by Rostropovich's performances of the Bach suites. *Suite No. 1* is organized around a recurring theme (*cantus*) that alternates with a series of movements of varying character—ranging from fugue to flamenco—while itself evolving and creating a cyclic feeling to the suite as a whole.

Britten's *Suite No. 3, Op. 87*, was written in 1974 and is a tribute to Rostropovich and his Russian heritage. Based on folk tunes, Britten used three taken from arrangements by Tchaikovsky: Mournful Song, Autumn, and Street Song. A fourth, *Kontakion* (Hymn for the Departed) was found in the English Hymnal. The unusual structure of the suite has all the variations of these themes presented first; the themes themselves are not revealed until the final movement. Rostropovich never recorded this suite, and refused to perform it after Britten's death in 1976, saying that it made him weep.

— Allen Whear

Sunday Candlelight Chamber Concert

The Musical Offering

July 18, 9:00pm | All Saints Church, Dolores and Ninth, Carmel

Johann Sebastian Bach
1685-1750

Musical Offering, BWV 1079

Ricercar a 3

Canon perpetuus super Thema Regium

Canones diverse super Thema Regium:

Canon 1, a 2 cancrizans

Canon 2, a 2 violini in unisono

Canon 3, a 2 per motum contrarium

Canon 4, a 2 augmentationem, contrario motu

Canon 5, a 2 per tonos

Sonata sopr'il Soggetto Reale (Trio Sonata)

Largo

Allegro

Andante

Allegro

Canon perpetuus

Ricercar a 6

Emlyn Ngai, *violin*; Karina Fox, *viola*

William Skeen, *viola da gamba and cello*

Robin Peery, *flute*; Ellen Sherman, *oboe*

Dominic Teresi, *bassoon*

Yuko Tanaka, *harpsichord*

This Candlelight Chamber Concert is sponsored by Hayashi & Wayland and Jean L. Brenner

The Musical Offering Program Notes

Most Gracious King!

In deepest humility I consecrate herewith to Your Majesty a musical offering, the noblest part of which derives from Your Majesty's Own August Hand. With awesome pleasure I still remember the very special Royal Grace when, some time ago, during my visit in Potsdam, Your Majesty's Self deigned to play to me a theme for a fugue upon the clavier, and at the same time charged me most graciously to carry it out in Your Majesty's Most August Presence. To obey Your Majesty's command was my most humble duty. I noticed very soon, however, that, for lack of necessary preparation, the execution of the task did not fare as well as such an excellent theme demanded. I resolved therefore and promptly pledged myself to work out this right Royal theme more fully and then make it known to the world. This resolve has now been carried out as well as possible, and it has none other than this irreproachable intent, to glorify, if only in a small point, the fame of a Monarch whose greatness and power, as in all the sciences in war and peace, so especially in music, everyone must admire and revere. I make bold to add this most humble request: may Your Majesty deign to dignify the present modest labor with a gracious acceptance, and continue to grant Your Majesty's Most August Royal Grace to Your Majesty's most humble and obedient servant, THE AUTHOR

Leipzig, July 7, 1747.

Just two months prior to this dedication, Bach paid a visit to Potsdam, where the flute-playing warrior, King Frederick the Great, held court

and where Bach's son Carl Philipp Emmanuel had been in service as court harpsichordist for nearly a decade. That May evening, as the king began his nightly concert, he was informed that "Old Bach" had arrived. As the local press reported, "The King immediately gave orders for Bach to be admitted and went, at his entrance, to the piano-forte...condescending to play, in person and without any preparation, a theme on which to improvise a fugue. This the Kapellmeister did so successfully that not only was His Majesty pleased...but all those present were seized with astonishment."

The "Royal theme," which Bach called the *Thema Regium*, or *Sogetto Reale*, is complicated, to say the least—and presented a suitably Herculean challenge for a man of Bach's reputation. Frederick went further, requesting that Bach improvise a six-part (!) fugue on the spot, which he deferred until producing the written version weeks later in Leipzig. The result of this gauntlet-throwing by the king and the proud response of a genius at the top of his form is this collection comprising the Musical Offering: ten canons, two fugues, and a four movement trio sonata, all incorporating, in varying degrees of subtlety, the Royal theme. The term *Ricercare* as used here is synonymous with fugue, and Bach may have chosen it because of the acronym **Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta** (At the King's command the theme and the remaining pieces worked out with canonic art).

In this evening's selection, a variety of canons, each with a unique solution to the "puzzle," and the two *ricercare* flank the great *Trio Sonata in C Minor*. Bach did not specify the instrumentation for these pieces, except in the case of the *Trio Sonata* and two of the canons. In this performance a bouquet of diverse instruments is used, the better to illuminate the work's complexities with a variety of tone colors.

— Allen Whear

Sunday Candlelight Chamber Concert

Sublime Schubert

July 25, 9:00pm | Sunset Theater, San Carlos and Ninth, Carmel

Franz Schubert
1797-1828

Quintet in C Major, D. 956

Allegro ma non troppo

Adagio

Scherzo (Presto)-Trio (Andante sostenuto)

Allegretto

Elizabeth Wallfisch and Cynthia Roberts, *violins*

Patrick Jordan, *viola*

Raphael Wallfisch and Allen Whear, *cellos*

This Candlelight Chamber Concert is sponsored by Hayashi & Wayland

Sublime Schubert Program Notes

Like much of Schubert's instrumental music, the *Quintet in C Major* was not heard during his lifetime, nor was it published until much later. In October 1828, just a few weeks before his death, Schubert wrote to the publisher Probst, offering this work as well as the late piano sonatas, which were later recognized as masterpieces. All were rejected, the publisher being only interested in songs and short pieces, and the quintet was not performed until 1850. (This echoes the indifference shown to Mozart's late quintets a generation earlier). Since then it has connected with performers and audiences in such a way as to be widely considered the consummate piece of chamber music of the 19th century. To put it in a local context, it is the equivalent of Bach's *St. Matthew Passion* or Beethoven's *Fifth Symphony*.

By adding a second cello—rather than a second viola, as Mozart had done—to the traditional string quartet, Schubert greatly expands the textural palette and frees the cello to spend luxurious amounts of time in the tenor range. Building on the expansiveness of Beethoven's middle period quartets, Schubert created a work of symphonic proportions, extreme in its emotional range, monumental yet intimate.

In the first movement as well as throughout the quintet, Schubert employs a unifying element, the half step. It can appear as the distance between two juxtaposed key centers (E major and F minor in the *Adagio*, C major and D-flat major in the *Scherzo* and *Trio*), or be used within the context of harmonic enrichment, as in the use of the Neapolitan sixth chord, whose bass note is a half step above the tonic. An initial example exists within the opening phrases of the first movement, where a single note within a sustained C major chord is manipulated by one half step (E to E-flat), changing the chord from major to minor and altering the emotional result like a cloud briefly blocking the sunlight. (Richard Strauss used this device in the famous opening of *Also Sprach Zarathustra*). This tension between major and minor is an essential characteristic of the entire work. Schubert uses the E-flat as a pivot point for the sublime second theme, patiently spun out first by cellos and then by violins. At the recapitulation, the broad opening theme is decorated by broken chords reminiscent of Mozart's *Quintet*, K. 515.

The *Adagio* contains music of unearthly beauty. The three middle voices unfold a timeless, prayer-like melody while the first violin and

second cello engage in a dialogue of commentary, in the ethereal key of E major (as Haydn used to depict Paradise in his *Creation*). This peace is broken by a violently emotional section in F minor, a key associated with death and mourning. Then, in what is surely one of the most magical transformations in western music, we are returned to that original dream world, the commentary now more elaborate, perhaps affected by the recent turmoil. An ominous recollection of the F minor section near the end is quickly dispelled. The pianist Arthur Rubinstein remarked that he would want nothing more at the end of his life than to be ushered into the next world hearing this movement.

The *Scherzo* takes full advantage of the rich overtones of the ensemble's open strings; one can easily imagine a symphonic treatment with brass instruments, etc. This makes the *Trio* all the more surprising. Instead of the more traditional relaxed character, Schubert takes an entirely new path with music rhythmically resembling a funeral march as in Beethoven's *Eroica*, but also imbued with a rich stillness, colored by sustained sonorities as if from an organ. The transition back to the exuberant *Scherzo* is comparable to Beethoven's from *Scherzo* to *Finale* in the *Fifth Symphony*: darkness is resolutely vanquished by blazing light.

The *Allegretto* finale has a distinct Hungarian flavor and a spirit of celebration after the soul-searching of the previous two movements. Although ostensibly in a lighter character, its elaborate architecture—a combination of rondo and sonata forms—is substantial enough to anchor the rest of the quintet. The opening theme is in a Gypsy style, with heavy accents, flashy fiddling, and surprising modulations. A theatrical C major chord sets up the arrival of the second theme. Here is the musical embodiment of *Gemütlichkeit*, a German word dictionaries attempt to define with words like “easy-going” or “coziness,” but without a true equivalent in English. A Viennese café is evoked, with decorative triplets rising like bubbles from a glass of champagne. A third theme recalls the first movement in spirit and sonority, with harmonic hints of mystery. Near the end, the tempo is increased twice—first with *Più allegro*, then with *Più presto*—driving everything toward a furious conclusion, climaxing on a tense chord grounded by D-flat—which can only be resolved decisively downward by that essential half step—to C.

— Allen Wear

Bach Solo Organ

July 19 and 26, 11:00am | Carmel Mission Basilica, Rio Road, Carmel



This concert will be broadcast on KUSP
88.9 FM on Friday, September 24, 2010

Johann Sebastian Bach
1685-1750

Prelude and Fugue in F Minor, BWV 534

J. S. Bach

Chorale Partita: *Christ, der du bist der helle Tag*, BWV 766

Robert Schumann
1810-1856

Fugue No. 1 in B-flat Major (from Six Fugues on B.A.C.H.)

J. S. Bach

Chorales from *Das Orgelbüchlein* for Passiontide

Christe, du Lamm Gottes, BWV 619

Christus, der uns selig macht, BWV 620

Da Jesus an dem Kreuze stund, BWV 621

Wir danken dir, Herr Jesu Christ, daß du für uns gestorben bist, BWV 623

Schumann

Fugue No. 3 in G Minor (from Six Fugues on B.A.C.H.)

J. S. Bach

Chorales from *Das Orgelbüchlein* for Easter

Christ lag in Todesbanden, BWV 625

Jesus Christus, unser Heiland, der den Tod überwand, BWV 626

Christ ist erstanden, BWV 627

i. Vers 1

ii. Vers 2

iii. Vers 3

Erstanden ist der heilige Christ, BWV 628

Erschienen ist der herrliche Tag, BWV 629

Heut triumphieret Gottes Sohn, BWV 630

J. S. Bach

Tocatta and Fugue in D Minor "Dorian," BWV 538

Andrew Arthur, organ

The Monday Morning Chamber Concert is sponsored by Carmel Fire Protection Agency and James Cochrane

Bach Solo Organ Program Notes

Little Organ book, wherein the incipient organist is given instruction in the various ways of working out a chorale, and also practice in the use of the pedals, which are treated in the chorales therein as entirely obbligato.

To the highest God to praise him, and to my neighbour for his self-instruction.

Composed by Johann Sebastian Bach, at present Capellmeister to the Serene Reigning Prince of Anhalt-Cöthen

Such is the (translated) wording on the title-page of one of Bach's most famous collection of organ pieces—the *Orgelbüchlein*. Its original purpose (if not purely didactic) was presumably to fulfil a liturgical function—the chorales being set out in a sequence resembling that of a hymnbook, covering first the church's calendar from Advent to Trinity and then aspects of the Christian life.

The Bach scholar Malcolm Boyd points out that the name “Little Organ Book” seems a somewhat modest title “for a volume intended to contain at least 164 pieces (Bach entered the titles of all the chorales in advance and left pages blank for their inclusion) and which, as it has come down to us, includes 46 complete chorale settings.” Perhaps the significance of the title lies in the fact that “the pieces themselves are modest in dimension (most are less than 20 bars in length) or even simply because the book into which Bach copied them measures only 15.5cm x 19cm!” Whatever the case, the level of imagination and craftsmanship employed throughout this brilliant collection displays the workings of a composer intent on communicating the *affekt* of the text for each and every chorale. It is no wonder that the famous organist and scholar Albert Schweitzer thought of Bach as a “musician-poet.”

The *Prelude and Fugue in F Minor*, BWV 534 bears little comparison with any other organ work of Bach, and it has even been suggested in the past that it may in fact be the work of a pupil. However, there is nothing unusual in a work of Bach being like none other, and whilst perhaps the counterpoint could, at times, be described as somewhat circular, the harmony is certainly mature, its structure is cohesive, and the Prelude and Fugue together are both thematically unified and satisfying to the listener. For all its relative simplicity, BWV 534 is a

strikingly serious and powerful work, presenting a deeply expressive *Affekt* steeped in Passiontide.

Aside from the momentous *Passacaglia*, BWV 582, Bach wrote five other sets of variations for the organ (BWV 766-770) all of whose themes are those of Lutheran chorale melodies. Bach retained the Italian term for these chorale variations and, according to the surviving copies, described them as *partite diverse*, without, however, consciously evoking the Italian tradition. The individual movements within each multi-movement work are headed either *Partita* or *Variatio* and numbered consecutively. They all open with a typically strong harmonisation of the chorale melody and are followed by a “suite” of movements exemplifying different figurative models, many of which suggest influence from the earlier North German organist-composer Georg Böhm. The *Partite diversa sopra Christ, der du bist der helle Tag*, BWV 766 are based upon the melody of Erasmus Alber's eponymous hymn, itself a translation, dating from around 1556, of an older hymn, *Christe qui lux es et dies*.

The musical cryptogram B.A.C.H. has long been a source of fascination to composers, even since before the birth of Johann Sebastian. But the 19th century Bach revival was to reignite interest in this chromatically characterful theme, inspiring a legacy of compositions paying homage to Bach's great contrapuntal and harmonic genius. The first of these works to appear were Robert Schumann's *Six Fugues on B.A.C.H.*, Opus 60, composed in 1845 for organ, pedal piano or harmonium. The first and third fugues from this set (*Langsam* and *Mit sanften Stimmen* respectively) are included in this recital to mark the 200th anniversary of the composer's birth.

The *Toccata and Fugue in D Minor*, BWV 538, dating from between 1712 and 1717, has become known as the “Dorian,” a name (pointing to the use of the Dorian mode) which it carries unjustly. The *Toccata* is a beautiful example of the Italian *concertato* style in which *tutti* and *sol* alternate in a splendid monothematic dialogue. With the exception of Bach's concerto transcriptions, it is his only organ work in which authentic manual changes are directly related to the structure. This virtuoso movement contrasts greatly with its partnering *alla breve Fugue*, whose noble, serious, yet almost lyrical theme provides the foundation for a contrapuntal masterpiece of enormous stature and dignity.

— Andrew Arthur

Monday Afternoon Chamber Concert

Bach to Beethoven

July 19 and 26, 2:30pm | All Saints Church, Dolores and Ninth, Carmel



This concert will be broadcast on KUSP
88.9 FM on Wednesday, August 25, 2010

Johann Sebastian Bach
1685-1750

Fantasia and Fugue in A Minor, BWV 904

J.S. Bach

**Prelude and Fugue in F-sharp Minor, BWV 883,
from *Well-Tempered Clavier*, Book 2**

Carl Philipp Emmanuel Bach
1714-1788

Fantasia in C Major, Wq. 59

Ludwig van Beethoven
1770-1827

Trio for Pianoforte, Violin and Cello in E-flat Major, Op. 1, No. 1

Allegro

Adagio cantabile

Scherzo: Allegro assai

Finale: Presto

Alicia Yang, *violin*

Timothy Roberts, *cello*

Yuko Tanaka, *harpsichord and fortepiano*

The Monday Afternoon Chamber Concert is sponsored by William & Susanne Tyler

Bach to Beethoven Program Notes

While very few pieces of Johann Sebastian Bach were printed during his lifetime and even well into the late 1790s, his *Well-Tempered Clavier* was available in manuscript copy from commercial sources. Beethoven was first introduced to the music of Bach, specifically the preludes and fugues, as a youngster. Throughout his life whenever given the opportunity to own any of Bach's music, Beethoven made sure that he subscribed to them. Although he almost never performed compositions by other composers in public, Beethoven is known to have performed Bach's music in private circles. There is little doubt that Bach's music had an enormous impact on Beethoven's music.

Both the *Fantasia and Fugue in A Minor* and the *Prelude and Fugue in F-sharp Minor* from the second book of *Well-Tempered Clavier* were composed in Leipzig. *Fantasia* is much like a prelude, built on a long theme that appears several times like a ritornello in concertante style. *Prelude* is an arioso in three-part writing. These two compositions have one thing in common in that both fugues are double fugues. In both of the fugues, the first subject is introduced, then developed. In the middle of the movement, the second subject is introduced and developed while the first subject is absent. In the final section, the two subjects are combined and developed simultaneously. The second subject from the *Fugue in A Minor* is very easily detected by its chromatically descending fourth motive known as *passus duriusculus*.

Beethoven was also greatly influenced by Carl Philipp Emmanuel Bach through his piano music and his keyboard treatise *Versuch über die*

wahre Art das Clavier zu spielen (Essay on the True Art of Playing Keyboard Instruments). It is known that Beethoven used C.P.E. Bach's *Versuch* to teach Czerny. In his correspondence with the publisher Breitkopf & Härtel, Beethoven said: "Of Emmanuel Bach's pianoforte works I have only a few things, yet a few by that true artist serve not only for high enjoyment but also for study... I should like to have all the works of C.P.E. Bach, all that you actually publish."

Fantasia in C Major is one of C.P.E.'s free fantasias. In his *Versuch*, C.P.E. dedicates a chapter to free fantasia, explaining that it "is unmeasured and moves through more keys than is customary in other pieces." *Fantasia in C Major* is characterized by an improvisatory beginning, sudden outbursts of figurations, and harmony in unmeasured fashion interspersed with slow, melancholic barred sections. C.P.E. prefers "the undamped register of the pianoforte [as it] is the most pleasing... the most delightful for improvisation."

Beethoven's *Fortepiano Trio, Op. 1, No. 1* is dedicated to Prince Karl Lichnowsky, who supplied Beethoven a comfortable abode in his princely residence in Vienna. It was first performed at Lichnowsky's residence during a gala evening at which Beethoven's teacher Haydn was the principal guest. Beethoven expanded the three-movement trio format of Mozart and Haydn to four movements. The cello part is now liberated from the bass part of the fortepiano. The playful nature of the last two movements is reminiscent of capricious moments of C.P.E.'s works for keyboard.

— Yuko Tanaka

Tuesday Foyer Chamber Concert

Song of Songs

July 20 and 27, 1:00pm | Sunset Theater Foyer, San Carlos and Ninth, Carmel

Music from the time of Monteverdi

Claudio Monteverdi
1567-1643

O quam pulchra es
Ego dormio

Alessandro Piccinini
1566-1638

Toccata

Alessandro Grandi
1586-1630

O quam tu pulchra es

Giovanni Pierluigi da
Palestrina
1526-1594

Osculetur me
Trabe me

Marin Marais
1656-1728

Les Voix Humaines

Marc Antoine Charpentier
1643-1704

Aetstas from Quatuor anni tempestatis

M. Marais

Chaconne

M. A. Charpentier

Hyems from Quatuor anni tempestatis

John Dunstable
c.1390-1453

O quam pulchra es

Laura Heimes and Clara Rottsolik, *sopranos*
David Vanderwal, *tenor*; Matthew Knickman, *bass*
Daniel Swenberg *lute*; William Skeen, *cello*

The Tuesday Foyer Chamber Concert is sponsored by John & Jane Buffington

Song of Songs Program Notes

The *Song of Songs* (also known as the Song of Solomon) is among the most beautiful love poems. It is suffused with longing and charged with eroticism. It overflows with sensual imagery and metaphors: fruits and flowers of spring and fertility, intoxication and sweetness of wine. The male and female voices alternate, get confused, and seem to unite. It is a series of fragments, non-narrative. It is a canonical Biblical text that never mentions God. The reason for its inclusion in the Bible is unknown, as are its origins. It was long associated with or attributed to King Solomon—who, according to the Book of Kings “loved many foreign women...had seven hundred wives, princesses, and three hundred concubines.” More recent scholarship believes the *Song of Songs* to be a compilation of Moabite (wedding?) songs from the 4th century BC. Many religious leaders and thinkers found its inclusion in the Bible rather unsettling. It has been seen as allegorical—using carnal love as a means to understanding divine love. The lover and beloved have been seen as Jehovah and his people, or Christ and his church. Later, the female character was associated with Mary Magdalene or the Virgin Mary.

We don't know how our composers read the poem. But their settings are visceral and extremely romantic. Their settings are at least as juicy as any madrigal or love scene from the stage. The *Song of Songs* was a favorite of most composers of the 17th century.

Our program opens with Monteverdi and his contemporaries. Despite the fact he held the most important church job in Italy (*maestro di capella* of Venice's San Marco), Claudio Monteverdi was best known for his operas and secular madrigals. It was his ability to capture the essence and drama of words and turn them into music: love, death, betrayal, war. The *O quam pulchra es* is completely love-drunk. The lover swoons and extols his beloved's beauty. The music is ravishing and intense. It ends with a chromatic depiction of languishing and

almost fainting—being sick with love. Alessandro Grandi was Monteverdi's assistant at San Marco. He set nearly the same text, also as vivid as any madrigal or love scene from the stage. Alessandro Piccinini was a Bolognese lutenist, from a famous family of lute players. His music is skillful and dramatic. The *Toccata* moves through many moods and tempos, alternating improvisatory and fugal passages and an extended arpeggio (a new technique) that suggests the organ's tremolo stop.

With the Roman Palestrina's settings *Osculator me*, we move back in time from the new or “modern” style to the “antique.” Palestrina's music is the perfection of the high Renaissance style of polyphony. He was the model for all composers and students who continued the *stile antico*.

The Frenchman Marc Antoine Charpentier came to Rome (a couple of generations after the death of Palestrina) to study. His style is a wonderful blend of his native French and the Roman 17th century bel canto style of his teachers Carissimi, Cesti, and Rossi. Rich harmonies and suspensions abound. His *Four Seasons* are four separate cantatas for two sopranos and basso continuo (in the popular trio sonata style). Here, the *Song of Songs* has been broken into various verses that describe or suggest the four seasons. As instrumental companions we offer the beautiful *Les Voix Humaines* and *Chaconne* of Marin Marais.

We close our program with the same text with which we opened. John Dunstable's *O quam pulchra es* is a beautiful little gem. Dunstable and his English contemporaries' music are often seen as the inspiration and transition from the Medieval to the Renaissance. Sweet and consonant intervals of thirds and sixths (formerly considered dissonances) abound, moving away from the austere medieval sound world of perfect fourths and fifths.

— Daniel Swenberg

When in Rome

July 20 and 27, 2:30pm | All Saints Church, Dolores and Ninth, Carmel



This concert will be broadcast on KUSP
88.9 FM on Friday, August 13, 2010

Arcangelo Corelli
1653-1713

Trio Sonata in G Major, Op. 2, No. 12

Ciaccona: Largo
Allegro

George Frideric Handel
1685-1759

Haec est Regina virginum, Antiphon for Soprano, Strings, and Continuo, HWV 235

Giovanni Mossi
c.1680-1742

Concerto for Four Violins and Continuo in G Minor, Op. 4, No. 12

Adagio
Allegro
Adagio
Allegro

Giovanni Ferrandini
1710-1791
attributed to Handel

Cantata, *Il pianto di Maria (Giunta l'ora fatal, HWV 234)*

RECITATIVO: *Giunta l'ora fatal dal ciel prescritta*
CAVATINA: *Se d'un Dio fui fatta Madre*
RECITATIVO ACCOMPAGNATO: *Ah me infelice!*
CAVATINA DA CAPO
RECITATIVO: *Ahimè ch'Egli già esclama ad alta voce*
ARIA: *Sventurati miei sospiri*
RECITATIVO ACCOMPAGNATO: *Sì disse la gran Madre*
ARIA: *Pari all'amor immense*
RECITATIVO ACCOMPAGNATO: *Or se per grande orror tremò la terra*

Sally-Anne Russell, *mezzo-soprano*
Evan Few, Joseph Tan, Gabrielle Wunsch and Cristina Zacharias, *violins*
Sarah Darling, *viola*
Margaret Jordan-Gay, *cello*
Holly Chatham, *harpsichord*

The Tuesday Afternoon Chamber Concert is sponsored by Arnold & Dianne Gazarian

When in Rome Program Notes

Handel, my muse cannot
Sing in an instant
Verses which are worthy of your lyre,
But I feel that in me
There breathes such sweet harmony
That I am compelled to sing
In praise of your music in these words:

Orpheus with his sweet sounds
Could stop birds in their flight

And the wild beast in its tracks;
Trees were moved by such beautiful sounds,
And rocks were even lifted from the ground,
But he never made them sing.

So you, greater than Orpheus,
Force my muse into song,
Just when it had
Hung the plectrum
On a hoary tree, and lay motionless

We can only imagine the young Handel's reaction when presented with the text to this farewell cantata, but the admiration expressed so sincerely, if a bit embarrassingly, by the author and one of Handel's principal Roman patrons, Cardinal Benedetto Pamphili, reflected the high regard which Rome's music circles held for their "beloved Saxon." His reputation as a keyboardist of stunning virtuosity preceding him, he quickly gained the attention of powerful aristocrats and cardinals like Pamphili, and soon after his arrival early in 1707 became a fixture at both the private concerts of wealthy patrons as well as the meetings of the *Accademia degli Arcadi*, Rome's most important literary and musical association. We can imagine as well that the young Handel, in his first journey outside the Protestant cities of northern Europe, must have been dazzled by the wealth and sensuous beauty of the "Eternal City." Noble patrons like Prince Francesco Maria Ruspoli and the Cardinals Pamphilli and Ottoboni maintained enormous household musical ensembles and not only sponsored church music, oratorios, and serenatas but also hosted informal meetings known as *conversazione* during which instrumental music and small scale cantatas featured prominently. It was at these weekly gatherings of the musical and literary elite where Handel would have rubbed shoulders with Alessandro and Domenico Scarlatti, Antonio Caldara, and above all, Arcangelo Corelli, one of the most influential composers and violinists of his time.

Corelli dedicated his set of *Trio Sonatas, Op. 2* to Cardinal Pamphili. Living and working at the Cardinal's Palazzo al Corso from 1687-90, Corelli organized the household music and played at the regular

Sunday *conversazione* hosted by Cardinal Pamphili. After 1690, he moved into the official residence of the Papal Chancellor (and not coincidentally, the nephew of Pope Alexander VIII) Cardinal Pietro Ottoboni, the Palazzo della Cancelleria, where among other duties such as leading performances of oratorio and serenades, he was in charge of organizing music for the Ottoboni's Monday *conversazione*, which were as famous for the fine quality of refreshments as for the music. Though his published output was relatively small—just four sets of trio sonatas, one set of violin sonatas, and one set of *concerti grossi*—his influence extended far beyond Rome and well into the 18th century. His music, like the Baroque architecture of Bernini and Borromini, is marked by a ravishing beauty, suppleness, and grace built upon classical grandeur and rigorous proportion. Handel must have absorbed this particularly Roman style from Corelli, who led many performances of Handel's music in Rome. The antiphon *Haec est Regina virginum*, commissioned by another one of Handel's major patrons, Cardinal Carlo Colonna, for the feast of Madonna del Carmine on July 16, 1708, exhibits this Corellian synthesis of the sensual and the formal.

Among the violinists active in the vibrant Roman musical scene was Giovanni Mossi. Possibly a student of Corelli (though documentary evidence supporting this claim is lacking), he performed regularly in concerts and church services in Rome from 1694 until his retirement due to ill health around 1733. In the twelfth concerto from his Opus 4, he demonstrates considerable compositional skill by writing for four independent violin parts without resorting to doublings or parallels. The finely wrought fugues, lush harmonies, and clear formal structures are all hallmarks of the Roman style Mossi unmistakably learned from his mentor.

The final work on this program, *Il pianto di Maria* possesses many of the characteristics of Handel's Roman works, from the chains of overlapping dissonances in the aria *Sventurati miei sospiri*, where the Seven Sorrows of Mary are represented literally by the seven-part writing in the accompaniment, to the use of dramatic accompanied recitatives. The abrupt conclusion of the cantata with such an *accompagnato* recalls another cantata from 1707 by Handel, *La Lucrezia*. Though copies of *Il pianto di Maria* appear in both the Santini Library and the British Library which name the composer as "Hendel," recent research has concluded that this is a misattribution dating as far back as the middle of the 18th century. A German-Italian team of musicologists and handwriting experts has demonstrated that the piece dates from 1735 rather than 1709 and is the work of Giovanni Battista Ferrandini, a composer active at the court in Munich. Well respected in his time—in 1771 Leopold and Wolfgang Mozart paid him a visit in Padua where he was living in retirement—he is little known today, and his music, aside from this cantata, is rarely performed.

— Joseph Tan

Tuesday Twilight Chamber Concert

Alleluia!

July 27, 6:00pm | Carmel Mission Basilica, Rio Road, Carmel

George Frideric Handel
1685-1759

Suite in D Major for Trumpet and Organ

Overture
Gigue
Aire
Bourrée
March

Jan Pieterszoon Sweelinck
1562-1621

Fantasia Chromatica

Two Arias for Soprano, Trumpet and Strings

Alessandro Melani
1639-1703

A battaglia, pensieri

Alessandro Scarlatti
1660-1725

Recitativo and Aria of Adone from Il giardino di Amore

G. F. Handel

Organ Concerto in F Major, Op. 4, No. 4

Allegro
Andante
Adagio
Allegro

Johann Sebastian Bach
1685-1750

Cantata BWV 51, *Jauchzet Gott in allen Landen*

ARIA: *Jauchzet Gott in allen Landen!*
RECITATIVE: *Wir beten zu dem Tempel an*
ARIA: *Höchster, mache deine Güte*
CHORALE: *Sei Lob und Preis mit Ehren*
ARIA: *Alleluja!*

Laura Heimes, *soprano*; Wolfgang Basch, *trumpet*; Michael Beattie, *organ*
Catherine Emes and Elizabeth Stoppels Girko, *violins*; Nancy Lochner, *viola*
Paul Rhodes, *cello*

This Twilight Chamber Concert is sponsored by Carmel Valley Manor

Alleluia! Program Notes

The *Suite in D Major for Trumpet and Organ*, listed as “Mr. Handel’s Celebrated Water Piece” in a 1733 edition, is an arrangement of movements from his *Water Music Suite* and the opera *Partenope*. Originally conceived as an orchestral work, the *Water Music* was played for a royal audience for the first time on barges in the River Thames in the summer of 1717.

Alessandro Melani, *maestro di cappella* at Santa Maria Maggiore in Rome, was a prolific composer of cantatas and opera, including the first one on the subject of Don Juan.

Alessandro Scarlatti’s *Il giardino di Amore* was written between 1700 and 1705 and centers on Venus and Adonis, about whom Baroque composers never tired of writing. In its entirety, the work is a *serenata*, a type of dramatic cantata often performed out-of-doors in the summer months.

Jan Pieterszoon Sweelinck, known in his time as the “Orpheus of Amsterdam” came from a family of distinguished organists in the Netherlands. For a century either he, his father, or his son held the post of organist at Amsterdam’s Oude Kerk. Sweelinck became known as an outstanding teacher, and in north Germany, a school of organ playing developed under his influence which reverberated until the time of Bach in the next century. The *Fantasia Chromatica* is a series of fugal variations on a distinctive theme of descending half steps, interspersed with free episodes and ending with a brilliant flourish.

Handel’s organ concertos, besides providing vehicles for his considerable skills as a keyboard virtuoso, also served as instrumental interludes in between parts of large oratorios in public concerts. The concertos, later published as Opus 4, appeared during concerts at Covent Garden in 1735. The fourth concerto was heard between parts of the oratorio *Athalia*. Its final movement, in a fugal style, included a chorus

on the word *Alleluia*. Even without the chorus, one can easily imagine the text soaring on the four-note motive.

The Cantata *Jauchzet Gott in allen Landen!* (Praise God in all lands!) was probably first performed in Leipzig in 1730. It is designated for use on the 15th Sunday after Trinity, “et in ogni Tempo” (and any other occasion). The instrumentation of soprano, trumpet, and strings is unusual for Bach and related to the many Italian cantatas of Alessandro Scarlatti. The virtuosity required for both the soprano and trumpet implies that Bach had specific performers in mind, possibly the trumpeter Gottfried Reiche and a famous castrato rather than the usual boy soloist.

Overall, the cantata follows the structure of an Italian motet (aria, recitative, aria, alleluia) with the addition of a chorale before the final movement. The opening da capo aria, *Jauchzet*, establishes the celebratory mood with brilliant unison fanfares breaking off into intricate solo lines.

The recitative *Wir beten zu dem Tempel an* (We make offering at the temple) begins in *accompagnato* style, with strings making a throbbing, chordal accompaniment. It evolves into an arioso with continuo, providing opportunities for word-painting, such as the jagged vocal line on the word *lallen* (to stammer). The second aria, *Höchster, mache deine Güte* (Most High, make Thy goodness) is an intimate prayer accompanied by continuo alone. The chorale melody *Sei Lob und Preis mit Ehren* (Glory, laud, and honor) is presented not with typical four-part harmonization but as a plain *cantus firmus* under which an intricate string trio keeps the energy going with delicate counterpoint until the final *Allelujah!* The trumpet returns in spirited dialogue with the soprano for fugal music of joyfulness appropriate for any occasion indeed.

— Allen Whear

Schumann, the Romantic Visionary

July 21 and 28, 2:30pm | Church of the Wayfarer, Lincoln and Seventh, Carmel



This concert will be broadcast on KUSP
88.9 FM on Thursday, September 9, 2010

Robert Schumann

1810-1854

Texts by

Heinrich Heine

1797-1856

Liederkreis, Op. 24

*Morgens steh' ich auf und frage
Es treibt mich hin
Ich wandelte unter den Bäumen
Lieb' Liebchen, leg's Händchen
Schöne Wiege meiner Leiden
Warte, warte wilder Schiffmann
Berg' und Burgen schau'n herunter
Anfangs wollt' ich fast verzagen
Mit Myrten und Rosen*

Sanford Sylvan, *baritone*
David Breitman, *pianoforte*

Quintet in E-flat Major for Piano and Strings, Op. 44

*Allegro brillante
In modo d'una marcia: Un poco largamente
Scherzo: Molto vivace
Allegro, ma non troppo*

Cynthia Roberts and Edwin Huizinga, *violins*
Karina Fox, *viola*
Allen Whear, *cello*
David Breitman, *pianoforte*

The Wednesday Afternoon Chamber Concert is sponsored by Betty Shults

Schumann, the Romantic Visionary Program Notes

The singing voice is hardly sufficient in itself; it cannot carry the whole task of interpretation unaided. In addition to its overall expression, the finer shadings of the poem must be represented as well—provided that the melody does not suffer in the process.

— Robert Schumann

While still a law student in Leipzig in 1828, Schumann made a sort of pilgrimage to Munich to meet the famous Romantic poet Heinrich Heine, who greeted him warmly and even gave him a tour of the city. That same year, Franz Schubert had set a handful of Heine's poems just before his untimely death that would inspire Schumann. Around this time, Schumann began taking occasional piano lessons with Friedrich Wieck, a noted Leipzig teacher. As Robert became increasingly devoted to music, his study with Wieck intensified to the point where he was a familiar presence in the household. His friendship with Wieck's precocious daughter Clara blossomed into love, much to the dismay of her father. Wieck had pinned all his hopes on Clara as a great prodigy, and now saw Schumann, whom he had earlier embraced, as a wild and untrustworthy influence.

For the first seven years of his composing career, Schumann concentrated almost exclusively on solo piano music, having abandoned hopes of becoming a performing virtuoso. Then in 1840 came the "year of song" where he produced 138 lieder in an incredible creative explosion. This coincided with Robert and Clara's frustration over her father's opposition to their marriage—causing long periods of separation—and their passionate correspondence included discussion of poetry and its suitability for musical setting. That Robert's first cycle of lieder, *Liederkreis* (Wreath of Songs) are all settings of love poems is no coincidence. He sent the completed work to Clara, writing: "These are my first published songs, so please don't be too hard on them. When I was writing them, my thoughts were entirely with you. Romantic girl that you are, you follow me everywhere with your eyes, and I often think that without such a fiancée it must be impossible to write such music—which is meant as a special compliment to you." The songs are carefully laid out in an arc, related by keys and motives. They express the full range of emotions, from ecstasy to morbid depression, and one cannot help but see harbingers of Robert's future mental crises, as in *Berg' und Burgen schau'n herunter*: "With a friendly greeting and ominously the splendor of the river entices me

down." Schumann attempted suicide by throwing himself in the Rhine 14 years later.

Following the concentrated "year of song" came a "year of symphonies" which in turn inspired a "year of chamber music" in 1842. First, within a six-week period, Schumann wrote three string quartets, dedicating them to his friend Felix Mendelssohn. Then, perhaps inspired by their success, he wrote the *Piano Quintet*, an unusual combination at the time (Boccherini's would likely have been unknown to him). Written for Clara Schumann—by now his bride of two years and mother to their two daughters—its first performance was given by Mendelssohn, due to Clara's illness. It has enjoyed lasting success, the first masterpiece of its genre.

In addition to poetry, Robert and Clara shared what Robert called his *Fugenpassion*, that is, a passion for the music of Bach, which they analyzed together and she frequently included on her piano recitals. Bach hovers over the *Piano Quintet*, even as it represents Schumann's mastery of the large instrumental sonata forms in the tradition of Beethoven and Schubert, and the infusion into them of his Romantic spirit.

The motives of the bold opening theme in the *Allegro brillante* can be found embedded in Bach's *Prelude No. 7* from the *Well-Tempered Clavier*. The gently soaring second theme is presented as a dialogue between cello and viola. The second movement, *In moda d'una marcia*, is in the character of a funeral march, with two contrasting episodes: one lyrical and rhapsodic (perhaps invoking a Bach chorale), the other dramatic and agitated. The *Scherzo*, whose principal themes are built on rising scales, has two contrasting *Trios*. At Mendelssohn's suggestion, Schumann re-wrote the second *Trio* after the premiere, infusing it with gypsy energy that anticipates Brahms. The brilliant *Allegro non troppo* finale has a symphonic weight sufficient to anchor the towering first movement. In the coda, an ingenious double fugue contrasts themes from the first and last movements. Like the Roman god Janus who looked both and backwards, Schumann simultaneously acknowledges the past in Bach and Beethoven, the present in Mendelssohn and himself, and points to the future—the proof of which can be found in the many works of the 19th century and beyond which are indebted to this piece.

— Allen Whear

Twilight in Bavaria

July 21, 5:00pm | Church in the Forest, Stevenson School, Pebble Beach



This concert will be broadcast on KUSP
88.9 FM on Wednesday, September 8, 2010

Wolfgang Amadeus Mozart
1756-1791

Quartet for Oboe and Strings in F Major, K. 370

Allegro
Adagio
Rondeau: Allegro

SOLOISTS: Roger Cole, *oboe*
Emlyn Ngai, *violin*
Sarah Darling, *viola*
Timothy Roberts, *cello*

Carl Maria von Weber
1786-1826

Quintet for Clarinet and Strings in B-flat Major, Op. 34

Allegro
Fantasia: Adagio
Menuetto: Capriccio presto
Rondo: Allegro giocoso

SOLOISTS: Ginger Kroft, *clarinet*
Emlyn Ngai and Carolyn Canfield Cole, *violins*
Sarah Darling, *viola*
Timothy Roberts, *cello*

This Twilight Chamber Concert is sponsored by Hesselbein Jewelers and H. Lawrence & Luana Wilsey

Twilight in Bavaria Program Notes

In 1778 Karl Theodor, Elector of the Palatine, moved his illustrious orchestra with him from Mannheim to Munich, having also become Elector of Bavaria. This orchestra boasted many players of the highest caliber, including his fine principal oboist Friedrich Ramm. Mozart was acquainted with Ramm from earlier visits to Mannheim, and had already produced a concerto and some concert arias for him when he came to Munich during the winter of 1780-81 to produce his newly commissioned opera, *Idomeneo*. At this time Mozart wrote the *Oboe Quartet in F Major* with Ramm's "delightfully pure tone" in mind. Mozart strikes the perfect balance between the oboe and the strings, from the civilized discourse of the *Allegro*, to the poignantly vocal quality of the *Adagio*. The *Rondeau* has an interesting twist in its central episode: as the strings continue the movement's 6/8 meter, the oboe takes flight in 4/4, but all is resolved in the courtly conclusion.

Carl Maria von Weber, sometimes called the "father of German Romantic opera," was actually related to Mozart by marriage. Carl's uncle Fridolin II was the father of Constanze Weber, who became Mozart's wife in 1782. (Mozart had lodged in the Weber home in Mannheim after the death of Fridolin.) Carl's father Franz Anton and Fridolin were both employed at one time in the opera orchestra of Karl Theodor of Mannheim (who would later commission Mozart's *Idomeneo*). Franz Anton fathered eight children by his first wife, and in 1784 brought two of his sons to Vienna to study with Josef Haydn, intent upon producing a "second Mozart." Although this plan did not work out, ironically it would be the sickly, deformed Carl Maria—born

two years later to his young second wife—who would make musical history.

Rather than stay in Vienna, the Weber family traveled extensively as a theatrical troupe for years, giving the young Carl experiences that would reap rewards when he began writing operas at the age of 13. He studied intermittently throughout the family's wanderings, including some time with Michael Haydn in Vienna. As his career as a pianist and opera composer blossomed, he acquired distinguished posts in Stuttgart, Prague, and Dresden. In 1811 he performed in Munich with the clarinet virtuoso Heinrich Bärmann, principal player in the court of King Maximilian of Bavaria. The concert, featuring Weber's new *Concertino*, was a huge success and cemented a close friendship that would result in two more concertos for clarinet and, eventually, the *Quintet, Op. 34*. Weber presented three movements of the quintet to Bärmann on his birthday in August, 1815.

From the first notes, Weber's love of the clarinet—his favorite wind instrument—and his background in opera are apparent. Just as Mozart had delighted in the instrument and in particular the playing of a certain friend (Stadler) a generation before, Weber exploited the newest technical innovations of the instrument as well as its expressive range. At times like a miniature concerto with all its brilliant virtuosity, there are moments of spine-tingling operatic drama, such as in the *Fantasia*, which foreshadow his masterpiece to come, *Der Freischütz*.

— Allen Wear

Wednesday Twilight Chamber Concert

Twilight with Bach

July 28, 5:00pm | Church in the Forest, Stevenson School, Pebble Beach

Johann Sebastian Bach
1685-1750

Sonata No. 1 in G Major for Viola da gamba and Harpsichord, BWV 1027

Adagio
Allegro ma non tanto
Andante
Allegro moderato

Sonata No. 3 in D Minor for Solo Organ, BWV 527.2

Adagio e dolce

Sonata No. 3 in G Minor for Viola da gamba and Harpsichord, BWV 1029

Vivace
Adagio
Allegro

Sonata No. 4 in E Minor for Solo Organ, BWV 528.2

Andante

Sonata No. 2 in D Major for Viola da gamba and Harpsichord, BWV 1028

Adagio
Allegro
Andante
Allegro

Andrew Arthur, *harpsichord and organ*; William Skeen, *viola da gamba*

This Twilight Chamber Concert is sponsored by Pebble Beach Company and Helen & Paul Baszucki

Twilight with Bach Program Notes

The viola da gamba enjoyed a special role in the music of J.S. Bach. Although it was steadily becoming obsolete as an orchestral instrument because of the predominance of the violin family instruments, Bach took advantage of its unique timbre and expressive capability in several of his cantatas, and most poignantly in the *St. John* and *St. Matthew Passions*. According to Malcolm Boyd, the sound of the gamba was associated with the “sweetness of death” in Lutheran ideology. It remained popular as a solo and chamber music instrument well past the other members of the viol family.

In 1717 Bach joined the *collegium musicum* in Cöthen, whose ruler, Prince Leopold, was an avid musician, skilled on several instruments, including the viola da gamba. It has been suggested that Bach composed the gamba parts of the *Sixth Brandenburg Concerto* with Leopold in mind. The three sonatas for viola da gamba and obbligato harpsichord may date from this period, although it is clear that much of this music is arranged from earlier works. Like the violin and harpsichord sonatas, these are like trio sonatas in that they have two distinct treble lines (the gamba and the right hand of the harpsichord) and an independent bass line (left hand of the harpsichord).

The *Sonata in G Major* has a known antecedent in the form of a *Trio Sonata for Two Flutes and Continuo*, BWV 1039. It is written in the pattern of the *sonata da chiesa*: slow movements alternating with fast, fugal movements. In the atmospheric *Andante*, gamba and treble

voice of the harpsichord are in dialogue while the bass remains largely static. The *Sonata in G Minor* is more in the style of a three-movement concerto than a sonata. Its first movement has clear resemblances to the *Third Brandenburg Concerto*, and the writing for the gamba has more technical brilliance than the other two sonatas. Although no original concerto version has been found, the case for such roots is compelling enough to have inspired some contemporary reconstructions. One, heard a few summers ago in this festival, replicates the instrumentation of the *Sixth Brandenburg Concerto* (two violas, two gambas, obbligato cello, and continuo). The *Sonata in D Major* is again a true sonata, with a highly ornamented *sicilienne*-style *Andante* and a breezy final *Allegro*. This sonata has the lowest range of the three, requiring a seven-string gamba.

Bach's organ sonatas are called trio sonatas because of their three-part writing; in this case, the foot pedals supply the bass line, which is overall less complex than such parts conceived for a harpsichord. Like the gamba sonatas, they often contain music borrowed or reworked from earlier compositions. The biographer Forkel stated that they were intended for Bach's son Wilhelm Friedemann, “who, by practicing them, prepared himself to be the great performer on the organ that he afterwards was.” The contemplative *Adagio e dolce* movement from the *Sonata in D Minor*, BWV 572, was later adapted as the slow movement of the *Triple Concerto for Flute, Violin, and Harpsichord*, BWV 1044.

— Allen Whear

Thursday Afternoon Chamber Concert

Beethoven's Dynamic Duo

July 22 and 29, 2:30pm | Church of the Wayfarer, Lincoln and Seventh, Carmel



This concert will be broadcast on KUSP
88.9 FM on Wednesday, September 1, 2010

Ludwig van Beethoven
1770-1827

Sonata No. 4 in A Minor, Op. 23

Presto
Andante scherzoso più Allegretto
Allegro molto

Sonata No. 5 in F Major, Op. 24, "Spring"

Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Sonata No. 10 in G Major, Op. 96

Allegro moderato
Adagio espressivo
Scherzo: Allegro
Poco Allegretto

Elizabeth Wallfisch, *violin*
David Breitman, *fortepiano*

The Thursday Afternoon Chamber Concert is sponsored by The Frank and Denise Quattrone Foundation

Beethoven's Dynamic Duo Program Notes

The *Wiener Zeitung* of October 28, 1801 announced the publication of “Deux Sonates pour le Piano-Forte avec un Violon. Op. 23.” Beethoven had intended his two new sonatas to form a single opus; an engraver's mistake caused them to be issued separately. Together they form an ideal pair of contrasting characters—one tense and dramatic, the other serene and elegant—a formula he would use for future symphonies.

Coming on the heels of the *First Symphony* and the *Septet*—successful works but hardly radical—the *A-Minor Sonata* stands out boldly, with an abundance of novelties. The stormy *Presto* hints at the athletics of the “*Kreutzer*” *Sonata* to come, but within a more modest technical scale. The *Andante scherzoso* is in a modified sonata form: its principal theme is built on a simple two-note motive that invites interplay between piano and violin, while the second theme is a fugato. The *Allegro molto* is basically a rondo, which Beethoven feels free to modify for dramatic purposes with a long, calm episode in F major near the end, demonstrating this sonata's kinship with the next one.

The “*Spring*” *Sonata* easily lives up to its nickname, providing a warm, breezy, and highly melodic contrast to its sibling sonata. It has been called Beethoven's most “Mozartian” sonata, perhaps due to the relative serenity and clarity of its texture. In the *Allegro*, the violin takes the melodic lead but soon becomes the accompanist in a novel way by mirroring the piano's *alberti* bass (broken triads in the left hand part). In the lyrical *Adagio*, as in the first and final movements, themes are stated alternately by the two instruments, creating lovely textural

contrasts. The brief and quirky *Scherzo* serves up the simplest joke: the violin seems to be one beat behind the piano, whereas the *Trio* clears the palate as the two instruments unite in soaring crescendos. In the *Rondo*, Beethoven cannot resist drifting into surprisingly distant keys, but manages to smoothly navigate back in time for a satisfying conclusion.

Several fruitful years had passed between the envelope-pushing “*Kreutzer*” *Sonata* of 1803 and Beethoven's next piano and violin duo, the *Sonata in G Major, Op. 96*, which followed his *Seventh* and *Eighth Symphonies*. Upon its publication in 1817, a reviewer noted, “It almost seems as if this great master has reverted, in his most recent works, more to the melodic and, on the whole, to the more or less cheerful.” This aptly describes a work of Apollonian calm, of pastoral serenity that stands at the crossroads of Beethoven's middle and late periods.

Beethoven tailored the sonata to the playing of the French violinist Pierre Rode, who was passing through Vienna in 1812 on his way from St. Petersburg. Although one of the leading violinists in Europe at the time and an influential teacher in the Paris Conservatoire, contemporary reports suggest that Rode's virtuosity had declined. Beethoven remarked, “I had to write this with more consideration in view of Rode's playing; we like to have more tumultuous passages in our finales, but they do not suit R.—which embarrassed me somewhat.” Rode performed this sonata with its dedicatee the Archduke Rudolph, a highly skilled amateur pianist and composer. It might well be called the “Archduke” *Sonata* had not the *Trio*, Op. 97 already claimed that title.

— Allen Whear

Thursday Twilight Chamber Concert

Youth Chorus Musica Sacra

July 22, 5:00pm | Church of the Wayfarer, Lincoln and Seventh, Carmel

Festival Youth Chorus

John Koza, *director*



This concert will be broadcast on
KUSP 88.9 FM in 2011

Ernani Aguiar
b.1950

Salmo 150 (Psalm 150)

Orlande de Lassus
1532-1594

Domine labia mea aperies
Exaltabo te, Domine

Josquin des Prez
c.1450 to 1455-1521

Ave Maria

Javier Busto
b.1949

Ave Maria

Johann Sebastian Bach
1685-1750

Lobet den Herrn, alle Heiden, BWV 230

Anton Bruckner
1824-1896

Locus iste

György Orbán
b.1947

Daemon irrepit callidus

René Clausen
b.1953

Set me as a seal

William L. Dawson
1899-1990

There is a balm in Gilead
Every time I feel the spirit
Ain'-a That Good News

This Twilight Chamber Concert is sponsored by Noland, Hammerly, Etienne & Hoss, AT&T and Brigitte Wasserman

Musica Sacra Program Notes

The earliest western vocal music was preserved by the men and women of the early church. From chants to organum to motets, these were written down by the literate in monasteries, convents, and universities. This program is a historical sampling of great church composers from the Renaissance to Modern, with at least one artistic exception.

Salmo 150 is a fast and rhythmic setting of the 150th Psalm in Latin by contemporary Brazilian composer Ernani Aguiar. Two motets by Orlande de Lassus will provide the strains of Renaissance polyphony. Two settings of *Ave Maria* will be contrasted: first by Renaissance Spanish composer Josquin des Prez and second by modern Spanish composer Javier Busto.

Lobet den Herrn, alle Heiden, BWV 230 (O praise the Lord, all ye heathen) by J.S. Bach, is a setting of Psalm 117, perhaps written for a funeral or memorial service in the 1720's. The original printing and authentication are dubious: a partly independent basso continuo line suggests it was originally from a larger work, perhaps a cantata. "But in the absence of ...any compelling reason to attribute the work to anyone else, *Lobet den Herrn, alle Heiden* has remained in the canon

of Bach's motets, if somewhat uneasily," wrote Daniel R. Melamed, contributor to Oxford Composer Companions.

Austrian composer Anton Bruckner's beautiful *Locus iste* was written for the dedication of a votive chapel in the cathedral of Linz in 1869.

And now for the artistic exception, alluded to earlier: *Daemon, irrepit callidur* (The devil speaks expertly) is obviously not written for the church. It is simply a fun piece in Latin—the language of the church—about the devil! The piece is full of tritones (a diminished fifth, or an augmented fourth) originally believed to invoke the presence of the devil himself if played in church. The harmonies are somewhat...diabolical!

René Clausen's setting of *Set me as a seal* should set us back on track with sacred music. This lovely setting is from the Song of Solomon.

Spirituals are an American addition to church music. The three spirituals presented here are all settings by William L. Dawson, who taught at Alabama's Tuskegee Institute from 1931 to 1955.

— John Koza

Thursday Twilight Chamber Concert

Suites in the Cathedral

July 29, 5:00pm | San Carlos Cathedral, 500 Church Street, Monterey

Johann Sebastian Bach
1685-1750

Suite No. 2 in D Minor, BWV 1008

Prelude
Allemande
Courante
Sarabande
Minuet I
Minuet II
Gigue

Benjamin Britten
1913-1976

Cello Suite No. 1, Op. 72

Canto primo (sostenuto e largamente)
Fuga: Andante moderato
Lamento: Lento rubato
Canto secondo (sostenuto)
Serenata: Allegretto pizzicato
Canto terzo (sostenuto)
Bordone: Moderato quasi recitativo
Moto perpetuo e canto quarto: Presto

J. S. Bach

Suite No. 4 in E-flat Major, BWV 1010

Prelude
Allemande
Courante
Sarabande
Bourée I
Bourée II
Gigue

INTERMISSION

This Twilight Chamber Concert is sponsored by The Willard E. Smucker Foundation and Wells Fargo Bank

Max Reger
1873-1916

Suite No. 3 for Cello Solo in A Minor, Op. 131c

Präludium
Scherzo
Andante con variazioni

J. S. Bach

Suite No. 6 in D Major, BWV 1012

Prelude
Allemande
Courante
Sarabande
Gavotte I
Gavotte II
Gigue

Raphael Wallfisch, *cello*

For program notes, see page 130

Friday Morning Chamber Concert

The Grumbling Hive, or How Vice is a Virtue and Vice Versa

July 23 and 30, 11:00am | Wave Street Studios, 774 Wave Street, Monterey

A new Ballad Opera, based on Bernard Mandeville's (1670-1733) *Fable of the Bees* (1714) with music by his contemporaries and traditional Broadside Ballads.

Francesco Geminiani | Overture in G Minor
1687-1762

PROLOGUE

Broadside Ballad | Here's an age to make men mad
Bernard Mandeville | *A Spacious Hive, well stocked with Bees...*
1670-1733

DOCTORS, LAWYERS & PRIESTS

Henry Eccles/John Gay | A Fox may steal your Hens, Sir
1670-1742
Anon./Henry Fielding | Great Courtiers palaces contain
1707-1754
Anonymous | A lovely lass to a Fryar came
Richard Leveridge | See Sirs, a Doctor Rare
1670-1758
Marin Marais | Tableau of an Operation for the Removal of a Gallstone
1656-1728
B. Mandeville | *The Kings were served but knavishly...*

THE DEVIL WENT DOWN TO WALL STREET: BANKERS, POLITICIANS, AND OTHER THIEVES

Broadside Ballad | The Devil's Progress
Anonymous | Touch on the Times
Broadside Ballad | The Creditor's Complaint against the Bankers
Henry Purcell | How vile are the sordid intrigues of the town
1659-1695
B. Mandeville | *Every part was full of vice...*

The Friday Morning Chamber Concert is sponsored by
InterContinental The Clement Monterey and Dr. & Mrs. H. Reid Wagstaff

AT THE TAVERN: THE LIBERTINE'S LEISURE

R. Leveridge	Truth
Anonymous	Toby Swill or The Sponger
Nicola Matteis <i>fl.1670-1690</i>	Ayre
H. Purcell	Love is now become a trade
H. Purcell/J. Gay	When young at the bar you first taught me to score
Broadside Ballad	A Wive's counsel to her husband
B. Mandeville	<i>Luxury employed a million poor...</i>

THE HAUGHTY CHLOE or KEEPING UP WITH THE JONESES

Anonymous	The Modern Beau The thoughts of a young country Girl on the Pleasures of Town
B. Mandeville	<i>Thus, Vice nursed ingenuity...</i>

REPENT and REFORM: ALL IS VANITY

Giacomo Carissimi <i>1605-1674</i>	Vanitas Vanitatum
B. Mandeville	<i>Those that remain, grow temperate strive...</i> <i>The Moral: Then leave complaints...</i>
N. Matteis	Ayre and Allegro

A TOAST: MAKING THE BEST OF A BAD MARKET

R. Leveridge	The Cure of all grief
Anonymous	The Town Gallant

Michèle Eaton, Clara Rottsolik, *sopranos*
David Vanderwal, *tenor*
Matthew Knickman, *bass*
Daniel Swenberg, *theorbo*
Edwin Huizinga, *violin*
William Skeen, *viola da gamba*

The Grumbling Hive Program Notes

*Private Vices by the dextrous Management of a skillful Politician
may be turned into Publick Benefits*

— Bernard Mandeville

Do you remember the economy before 2007? Real estate prices kept rising inevitably. So did the stock market. We lived high on the hog. Prodigally. Suddenly, after years of recklessly spending beyond our means, everyone got scared. We stopped spending, and started to live in fear of the economy. Virtuously (we thought), we started to save. But, when everyone stopped spending, the economy shriveled up... The paradox of thrift, economists call it. Three hundred years ago, Bernard Mandeville described this very dilemma in his poem *The Grumbling Hive*, otherwise known as *The Fable of the Bees*. Ah, how rarely we learn from history. Like love and war, economic cycles and monetary policy seduce us into the same traps of thinking. Boom and bust. Each cycle seems like it will never end.

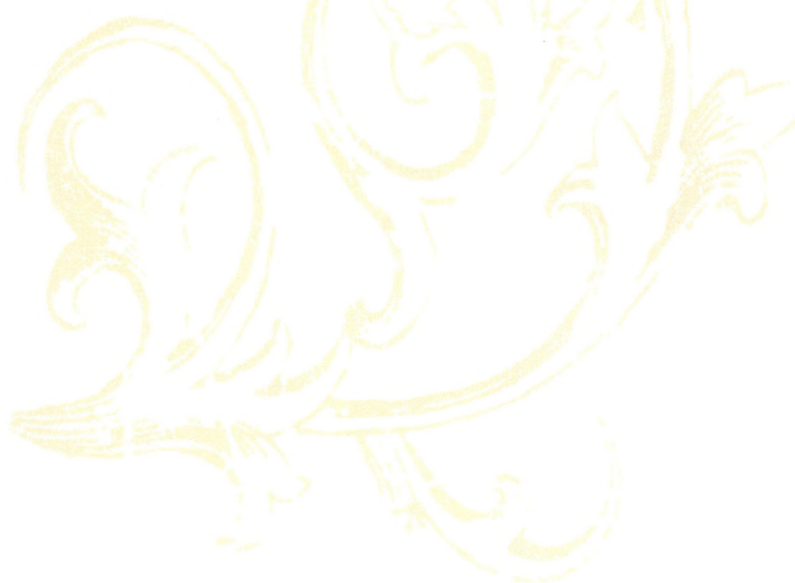
The Fable is a curious blend of poetry (rather silly doggerel), economics, political satire, and ethics. In short, the *Fable* describes a thriving colony of bees who lived very well and were the envy of their neighbors. But, they lived so well from greed and vice, and by cheating. The bees resolve to become honest, virtuous. They resolve to save and live within their means. As this happens, jobs vanish, and eventually, the hive starves and dies.

Bernard Mandeville was a Dutch physician who moved to London in the 1690's. In 1705, he published *The Grumbling Hive: or Knaves Turned Honest*. This poem was republished in 1714 under the title *Fable of the Bees: or Private Vices, Publick Benefits*, expanded with

remarks and essays. The *Fable* was highly controversial, some thought blasphemous. It was attacked and almost banned. It was, however, very influential and was translated into many languages. Today, it is remembered by some economists and historians, but largely overshadowed by Adam Smith's *The Wealth of Nations*. Both Mandeville and Smith believed that collective actions bring public benefits. Smith believed it was virtuous self-interest that resulted in invisible cooperation. Mandeville thought it was greed that motivated man. Not only was Mandeville skeptical of man's motivations, he thought everyone (especially the poor, who provided the backbone of the economy) needed to be protected by laws and good government. Put another way, Mandeville suspected that Smith's famous "Invisible hand" would pick your pocket without supervision or consequences. The Marquis du Châtelet (translator of the Fable into French, translator of Newton's *Principia*, and friend/lover of Voltaire) described Mandeville's work as "the best book of ethics ever written, that is to say the one that leads men to the true source of their feelings."

Our story comes as a series of commentaries, stories, and scenes of private vice and feigned or vain virtue. The composers were near-contemporaries of Mandeville. In the tradition of the Broadside Ballad and Ballad Opera, popular/traditional tunes were fitted with new texts, commenting on society, drinking, and sex. Most of these poets are unknown. Samuel Pepys collected a few of the ballad texts that I have incorporated. Thomas D'Urfey and John Gay (the creator of the wildly popular *Beggar's Opera*) provide some of the most biting and funny lines. These characters and scenes seem very familiar, practically contemporary. Politicians, lawyers, and bankers are favorite targets.

— Daniel Swenberg



For the Birds

July 23 and 30, 2:30pm | Church of the Wayfarer, Lincoln and Seventh, Carmel



This concert will be broadcast on
KUSP 88.9 FM in 2011

Wolfgang Amadeus Mozart

1756-1791

Quartet in B-flat Major, K. 458, "The Hunt"

Allegro vivace assai
Menuetto moderato
Adagio
Allegro assai

Luigi Boccherini

1743-1806

Quintet in D Major, Op. 11, No. 6, "L'Uccelliera"

Adagio assai
Allegro giusto
Allegro: Li Pastori e Li Cacciatori
Tempo di Minuetto
Tempo di Prima

Franz Josef Haydn

1732-1809

Quartet in D Major, Op. 64, No. 5, "The Lark"

Allegro moderato
Adagio cantabile
Menuetto: Allegro
Finale: Vivace

Cynthia Roberts and Karina Fox, *violins*
Patrick Jordan, *viola*
Allen Whear and Margaret Jordan-Gay, *cellos*

The Friday Afternoon Chamber Concert is sponsored by Susan Watts DuCoeur

For the Birds Program Notes

Upon hearing the newest of the six string quartets that had been dedicated to him, Haydn remarked to Mozart's father Leopold, "I tell you before God, and as an honest man, that your son is the greatest composer I know, either personally or by reputation. He has taste, and apart from that, the greatest knowledge of composition." Wolfgang would write in the formal dedication that these quartets were the "fruit of a long and laborious effort" (unusual for this facile composer) and that "your [Haydn's] approval encourages me more than anything else, and thus I entrust them to your care, and hope that they are not wholly unworthy of your favor."

The nickname "The Hunt" was coined sometime in the 19th century and refers to the fanfare quality and "hunting" rhythm (in 6/8 meter) of the first movement. Haydn's own quartet Op. 33, No. 6, may have inspired this movement's general character. The *Minuetto* is thickly scored with unusually heavy stresses on the third beats of the bar; the *Trio* is lighter, even balletic in nature. A noble *Adagio*—the slowest and most deeply expressive to be found among all the six "Haydn" quartets—is offset by a playful finale, marked *Allegro assai*, in sonata form.

Luigi Boccherini is now considered, along with Haydn, the "co-creator" of the string quartet. Appointed court musician by the Infante Don Luis, brother of King Carlos III of Spain, Boccherini created the cello quintet by adding an additional cello (himself) to a family string quartet already a part of the Infante's musical entourage. Living in comfortable semi-exile in rural Spain because of his marriage to a commoner ("a pretty Aragonese girl whom he took a fancy to . . . as she was running across the fields after a butterfly"), Don Luis enjoyed music and nature, and

maintained an extensive aviary.

This quintet is a fine example of Boccherini's occasional use of programmatic or descriptive music—his *Pastoral Symphony*, so-to-speak—and an affectionate tribute to his patron. After a stately introduction, a number of bird calls are evoked, all contained in an elegant framework, like the cages of the Infante's palace. We then move outdoors, where, like the opening movement of Mozart's "The Hunt" quartet, *Li Pastori e Li Cacciatori* (Shepherds and Hunters) is in 6/8 meter. The serenity of shepherds with their bagpipes is abruptly interrupted by loud hunting calls, and then a little march created by harmonics on the lowest strings of the viola and cellos. Don Luis enjoyed the hunt almost as much as his brother Carlos III, immortalized by Goya in a portrait with his rifle in hand and his dog at his feet. A rousing *Tempo di Minuetto* seems to happily unite shepherds and hunters, and finally, a cyclic return to the aviary rounds out the piece. In a sense, this is a reflection of Boccherini's own existence in the "gilded cage" of royal patronage.

Haydn completed his Op. 64 quartets in 1790, shortly before departing for London, (and unwittingly parting from Mozart for the last time) where they would be heard at the high-profile Solomon concerts. "The Lark" quartet is so-called because of the soaring melody in the first violin floating above the staccato scratchings of the ensemble, which at first seem themselves to be the theme. The energetic sweep of the *Finale*, a true perpetual motion, tends to overshadow its fascinating formal details, including a fugato in the development section.

— Allen Whear

Viennese Matinée Concertante

July 24 and 31, 11:00am | Sunset Theater, San Carlos and Ninth, Carmel



This concert will be broadcast on KUSP
88.9 FM on Thursday, August 19, 2010

Franz Josef Haydn

1732-1809

Symphony No. 8, H I:8 *Le Soir*

Allegro molto

Andante

Menuetto

Presto, *La tempesta*

Wolfgang Amadeus Mozart

1756-1791

Ein musikalischer Spass (A Musical Joke), K. 522

Allegro

Menuetto: Maestoso

Adagio cantabile

Presto

W. A. Mozart

Rondo in D Major for Horn, K. 514

SOLOISTS: Christopher Cooper, *French horn*

David Gordon, *narrator*

Emlyn Ngai, Catherine Emes, Elizabeth Stoppels Girko
and Marika Holmqvist, *violins*

Meg Eldridge, *viola*

Paul Rhodes, *cello*

Jordan Frazier, *double bass*

Dawn Walker, *flute*

Neil Tatman and Ellen Sherman, *oboes*

Dominic Teresi, *bassoon*

Christopher Cooper and Loren Tayerle, *French horns*

The Saturday Morning Chamber Concert is sponsored by
Doolittle & Ganos Investment Counsel, LLC and Shirley & Hersch Loomis

Viennese Matinée Concertante Program Notes

Having already composed a number of symphonies when he was appointed Assistant Kapellmeister to Prince Paul Anton Esterhazy in 1761, Haydn found himself in charge of an orchestra of virtuosos for the first time, and immediately saw new possibilities. It was probably the Prince himself who proposed the idea of a symphonic trilogy depicting times of the day. Each of the three symphonies (Nos. 6-8, *Le Matin* (Morning), *Le Midi* (Afternoon), and *Le Soir* (Evening)) draws upon baroque stylistic elements such as the concerto grosso principle of contrasting solo instruments with the larger group, or as the late Robbins Landon put it, "using elements of the concerto to enrich the symphonic form." By choosing this approach, Haydn not only pleased his patron, who was fond of Italian concertos, but ingratiated himself to members of the orchestra by offering them moments to shine. In previous summers we have presented the first two symphonies of the trilogy; today's recital completes the cycle.

The opening *Allegro*, in sonata form but in the rhythm of a gigue, quotes an aria, *Je n'aimais pas le tabac beaucoup* (I didn't like tobacco very much), from a Gluck opera well-known in Vienna at the time. In the *Andante* Haydn highlights the violins and cello as a solo group, as in a Baroque concerto, but in the fashionable *galant* style. During the sturdy *Menuetto's* genial *Trio*, the spotlight shifts to the double bass, making one pine for the concerto, long since missing, which Haydn supposedly wrote for that instrument while at Esterhazy. The finale, *La Tempesta*, depicts a raging storm, complete with flashes of lightning.

Nearly two centuries before Peter Schickele and his alter ego P.D.Q. Bach made a career of it, Mozart wrote the perfect musical parody. *Ein musikalischer Spass* (A Musical Joke) is scored for a typical serenade combination of two horns and strings, but is anything but a normal piece. Presumably intended for private performances for connoisseurs who would have gotten all the inside jokes, Mozart lampoons mediocre composers of his day within a more or less coherent package. From the start, there are musical *faux pas* such as aimlessly meandering

melodies, parallel fifths, and bad voice leading. Nor are the players themselves shown mercy: follow the horns in the *Menuetto* as they stubbornly insist on wrong notes, or the violinist in the *Adagio* whose cadenza goes horribly wrong. The ridiculous *Presto*, ostensibly a rondo in the style of Haydn, comes to a crashing halt as the instruments cadence in five different keys simultaneously.

Within weeks of completing *Ein musikalischer Spass*, Mozart wrote his next and final serenade, *Eine kleine Nachtmusik*. As Bruno Weil has observed, these two works are each other's opposites: one demonstrates how badly music can be written, the other how perfectly.

We owe the existence of Mozart's series of fine horn concertos to Josef Leutgeb, a horn player and Mozart family friend who had come to Vienna to open a cheese shop, thus completing a strange resume, even for those times. Mozart, already well known for his practical jokes and scatological humor, seems to have delighted in targeting Leutgeb for pranks and insults. One incident involves Mozart spreading the orchestra parts for a new horn concerto all over his apartment and forcing Leutgeb—whom he affectionately addressed as "ass" or "simpleton"—to collect all the pages while crawling on his hands and knees. Maynard Solomon concludes that Leutgeb was complicit in these games, a "willing fool or court jester."

The *Rondo in D Major*, the second movement of a concerto for Leutgeb, remained unfinished at Mozart's death, but was completed by his student Süßmayr. The original manuscript includes a strange running commentary—in Italian—and the horn part is marked *Adagio* despite the orchestra being marked *Allegro*, all of which could only have been directed to Mozart's cheese mongering/horn playing friend. The text begins with *For you, Mr. Donkey... Come on... quick... get on with it... like a good fellow... be brave*, and ends with *Bravo! Oh, a sheep bleating... you're finished? Thank heavens! Enough, enough!* There are some lines in between which we will not translate, since this is a matinee!

— Allen Whear

Community Concert

From Bach to Broadway

July 22, 7:00pm | Free Admission | Oldemeyer Center, 986 Hilby Avenue, Seaside

Melchior Franck
1573-1639

Intrada (1608)

Charles Simon Catel
1773-1830
arr. Suzanne Mudge

Overture in C

Ralph Vaughan-Williams
1872-1958

Selections from Ten Blake Songs

Suzanne Mudge

Fanfare For Oldemeyer

Jacques Ibert
1890-1962

Trois Pieces Breves

Allegro
Andante
Assez Lent – Allegro Scherzando

Johann Sebastian Bach
1685-1750

Fugue in C minor

Percy Grainger
1882-1961

Suite of Songs

Lisbon
A Sussex Mummers' Christmas Carol
Six Dukes Went A-Fishin
As Sally Sat A-Weeping

Cole Porter
1891-1964

Wunderbar from *Kiss Me Kate*

P.D.Q. Bach
1742-1807

Selections from Twelve Quite Heavenly Songs

Michèle Eaton, *soprano*; Tim Krol, *baritone*
Dawn Walker, *flute*; Ellen Sherman, *oboe*; Ginger Kroft, *clarinet*
Britt Hebert, *bassoon*; Leonard Ott and Susan Enger, *trumpets*
Loren Tayerle, *French horn*; Bruce Chrisp, *alto and tenor trombones*
Suzanne Mudge, *tenor trombone*; Wayne Solomon, *bass trombone*
Kevin Neuhoff, *percussion*; Pauline Troia, *piano*

Community Concert

Eighth Annual Young Musician Showcase

July 24, 4:00pm | Free Admission | Sunset Theater, San Carlos and Ninth, Carmel

Festival Young Musicians

David Gordon, *director*Antonio Vivaldi
1678-1741**Concerto for Two Violins in M Minor, RV 522: Allegro**Peter Mellinger and Edie Ellison, *violin*; Gabrielle Micheletti, *piano*Johann Sebastian Bach
1685-1750**Prelude BWV 927, Bouree BWV 996, Invention BWV 779**Annabel Chen, *piano*George Frideric Handel
1678-1741**Trio Sonata in F Major: Larghetto, Vivace**Hayoung Youn, *flute*; Julie Kim, *violin*; Kane Suga, *cello*

J. S. Bach

Three Inventions, BWV 772, 781, 786Hannah Choe, *piano*

Handel

He shall feed His flock from MessiahChristiana Meeks, *soprano*; Susan bass, *piano*J. S. Bach
*arr. C. Haskell***Wachet auf ("Sleepers Wake") from Cantata BWV 140**Amy Ng and Angela Ng, *piano*

J. S. Bach

Concerto in D Minor for Two Violins, BWV 1043: AllegroPeter Mellinger and Mara Awerbuck, *violins*; Gabrielle Micheletti, *piano*

J. S. Bach

Prelude and Fugue in C# Minor, BWV 849Gabrielle Micheletti, *piano*

J. S. Bach

Solo Partita in D Minor, BWV 1004: SarabandeJoy Yamaguchi, *violin*

J. S. Bach

Chromatic Fantasy in D Minor, BWV 903Tyler Hayford, *piano*

Handel

Thus saith the Lord / But who may abide from MessiahChristian Pursell, *baritone*; Susan Bass, *piano*

J. S. Bach

Prelude and Fugue in C# Major, BWV 848Hyun Jee Kim, *piano*

Vivaldi

Concerto in F Major, RV 551, for Three Violins: AllegroJoy Yamaguchi, Johnny Lim, and Minju Lim, *violin*; Gabrielle Micheletti, *piano*

The Young Musician Showcase Concert is sponsored by AT&T, S.D. Bechtel Jr. Foundation, Dunspaight-Dalton Foundation, Harden Foundation, Nancy Buck Ransom Foundation, The Monterey Peninsula Foundation, Pebble Beach Company Foundation, Target, Walker Foundation, and Wells Fargo Bank

Virginia Best Adams Vocal Master Class Showcase



This concert will be broadcast on
KUSP 88.9 FM in 2011

July 31, 1:30pm | Sunset Theater, San Carlos and Ninth, Carmel

Rebecca Mariman, *soprano* | Laura Atkinson, *mezzo-soprano* | Matthew Anderson, *tenor* | Douglas Williams, *baritone*

~ANTICIPATION!~ Splendid vocal music of hope and resurrection

Dietrich Buxtehude

1637-1707

Befiehl dem Engel, daß er kommt, BuxWV 10

Full Ensemble

George Frideric Handel

1685-1759

Aria: Lusinghiera mia speranza from Agrippina, HWV 6

Laura Atkinson, *mezzo-soprano*

Johann Sebastian Bach

1685-1750

From Cantata, BWV 82, Ich habe genug

RECITATIVE: *Mein Gott! wenn kommt das schöne: Nun!*

ARIA: *Ich freue mich auf meinem Tod*

Douglas Williams, *baritone*

Henry Purcell

1659-1695

Aria: See, even now from The Fairy Queen, Z 629

Rebecca Mariman, *soprano*

J.S. Bach

Aria: Ich will nur dir zu Ehren leben from Christmas Oratorio, BWV 248-IV

Matthew Anderson, *tenor*

D. Buxtehude

Duet: Da fand ich from Ich suchte des Nachts, BuxWV 50

Matthew Anderson, *tenor* and Douglas Williams, *baritone*

H. Purcell

Scene from The Fairy Queen, Z629

Thus the ever grateful Spring | Here's the Summer, sprightly gay

See my many colour'd fields | Next Winter comes slowly

Full Ensemble

J.S. Bach

Aria: Bereite dir, Jesu from Cantata BWV 147, Herz und Mund und Tat und Leben

Rebecca Mariman, *soprano*

Antonio Vivaldi

1678-1741

Aria: Vedrò con mio diletto from Giustino, RV 717

Laura Atkinson, *mezzo-soprano*

Handel

Duet: Welcome as the dawn of day from Solomon, HWV 67

Rebecca Mariman, *soprano* and Laura Atkinson, *mezzo-soprano*

Vivaldi

Aria: Dove il valor combatte from Orlando Furioso, RV 728

Douglas Williams, *baritone*

Handel

Aria: Quando è parto dell'affetto from La Resurrezione, HWV 47

Matthew Anderson, *tenor*

Handel

Chorus: Il Nume vincitor from La Resurrezione, HWV 47

Full Ensemble

Neil Tatman and Ellen Sherman, *oboe*; Christina Zacharias and Naomi Guy, *violin*

Meg Eldridge, *viola*; Paul Rhodes, *cello*; Bruce Moyer, *double bass*; Daniel Swenberg, *theorbo*; Michael Beattie, *harpsichord*

This is the final event for the 2010 Adams Vocal Master Class.

David Gordon, *director*; Kendra Colton and Sanford Sylvan, *faculty*; Michael Beattie, *music director and accompanist*

The Carmel Bach Festival is deeply grateful to the All Saints Church and Church of the Wayfarer for graciously providing facilities for the Adams Master Class working sessions. The VBA Vocal Master Class Showcase is sponsored by Carmel Music Society.

Friday evenings 8-10 p.m.

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Your Friday Night Concert Hall of the Air

Broadcast dates and times for Carmel Bach Festival performances are printed within this program guide.

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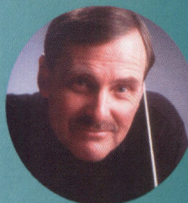
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for 19 years of successful
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2010-2011 CONCERT SEASON

Dr. John Anderson,
Conductor



Over the Moon ~ Fifth Annual Wine, Women & Song

Sunday, September 26, 2010

4pm-7pm MacKenzie's at Pasatiempo Golf Club

Season Opening Concert 1 ~ A Halloween Extravaganza

October 23, 2010 ~ 8pm Monterey Peninsula College Music Hall, Monterey

October 24, 2010 ~ 7pm First Congregational Church, Santa Cruz

Concert 2

February 12, 2011 ~ 8pm Monterey Peninsula College Music Hall, Monterey

February 13, 2011 ~ 7pm First Congregational Church, Santa Cruz

Concert 3

April 2, 2011 ~ 8pm Monterey Peninsula College Music Hall, Monterey

April 3, 2011 ~ 7pm First Congregational Church, Santa Cruz

Season Finale Concert 4 ~ Handel Dixit Dominus featuring the elite vocal ensemble Cantiamo!

May 14, 2011 ~ 8pm TBA

May 15, 2011 ~ 7pm First Congregational Church, Santa Cruz

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The Art of Music Raffle

Over 100 works of art are on display as part of the second annual Carmel Bach Festival art raffle. These pieces are inspired by the natural beauty of Carmel and the Bach Festival experience. All are donated by Monterey Peninsula artists.

Place: Marjorie Evans Gallery
at Sunset Center

Dates: July 12-July 31

Hours: Monday-Friday, 9:00am-5:00pm
and prior to Festival events held
at Sunset Center.

Cost: \$5 per ticket or 7 for \$30.

You may purchase tickets prior to each Sunset Center event at the gallery, in the Bach Boutique, at the Sunset Center Box Office or at the Carmel Bach Festival Office.

To Enter the Raffle: Drop your raffle tickets in the box under the artwork you'd like to win. Winning tickets will be drawn the week of August 2 and winners will be contacted by phone.

To pick up art: Winners can pick up their artwork at the Carmel Bach Festival Office or be mailed. If you choose to have your artwork mailed, you can arrange for payment by credit card for a flat fee of \$15.00.



Special thanks to the artists who have contributed to this year's The Art of Music Raffle:

**Drawing / Calligraphy /
Pen and Ink**

Shirley Loomis
Douglas Mueller
Donna vanDijk
Susan Wirshup
Terrence Zito

**Fine Art Photograph
or Digital Print**

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Susan DuCoeur
Linda Ferrari
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Erick L. Hasselfeldt
Mary Hill, Peter Hiller
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THANK YOU to the Art Raffle committee:

Susan DuCoeur, Geri Flesher, curator Mary Hill, Sallie Snyder
and committee chair Gail Dryden.

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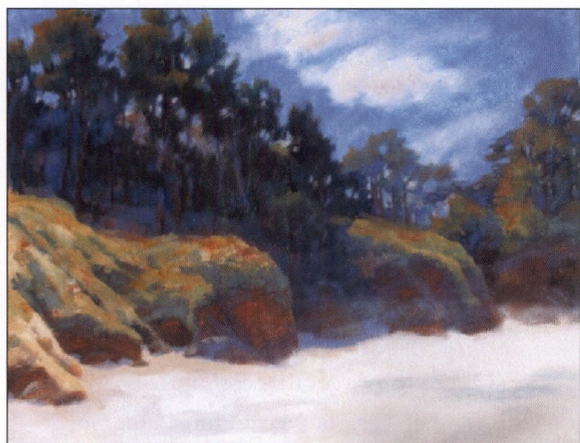
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The Festival offers a wealth of treasures at our Silent Auction. Look for these and other fine auction items in the Sunset Center foyer or learn more at www.bachfestival.org. Bidding opens on July 17 and closes at the start of the Best of the Festival concert on July 31, 2010.



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Paul Goodwin

One of Europe's most versatile and creative conductors, Paul Goodwin begins his inaugural season as music director and conductor of the Carmel Bach Festival in 2011. He is the fourth maestro to hold this position in the organization's distinguished 73-year history and succeeds the extraordinary Bruno Weil. Goodwin, who has already started artistic planning for next season, says, "I look forward to many fulfilling years working with this bright musical star on the California coast."

Based in London, Goodwin is currently one of the principal guest conductors of the Kammerorchester Basel in Switzerland. His performances with the orchestra include the use of modern and period instruments as well as a broad repertoire featuring J.S. Bach, George Frideric Handel and Dmitri Shostakovich, among others. He is also a frequent guest conductor for several German radio orchestras. As principal guest conductor of the English Chamber Orchestra for six years, he collaborated with luminaries such as Kiri Te Kanawa, Joshua Bell and Mstislav Rostropovich. Additionally, he served for more than 10 years as Associate Conductor of the Academy of Ancient Music.

Known for his creative flair and dynamic programming, Goodwin has conducted orchestras in Great Britain, in Europe, and in the U.S. (Minnesota Orchestra, National Symphony Orchestra, The Saint Paul Chamber Orchestra, Philadelphia Orchestra). He has also worked with the Brooklyn Academy of Music and the Handel and Haydn Society in Boston.

Some of Goodwin's recorded works include Handel's great English oratorio, *Athalia*, and opera, *Lotario*, and a

highly acclaimed CD, *Serenade for Strings*, featuring Edward Elgar's *The Nursery Suite*, *Dream Children* and other works with the English Chamber Orchestra. While working with the Academy of Ancient Music, he made numerous recordings, including Wolfgang Amadeus Mozart's *Singspiel* [literal translation: singing play], *Zaide*, *A Christmas Collection* with music by Heinrich Schütz and Giovanni Gabrieli, *Baroque Christmas*, and two CD's of John Tavener's music. Three of these recordings were nominated for a Grammy in the U.S. and a Gramophone award in Britain.



In recognition of his exceptional artistic service to the performance works of Handel, Goodwin was awarded the prestigious Handel Prize in 2007 from the city of Hallé in Germany (Handel's birthplace). His dedication to education and outreach has inspired him to work with the National Youth Orchestras of the Netherlands and Spain, the orchestras of the Royal College and Royal Academy of Music in London as well as the Royal Conservatoire in The Hague.

He is recognized as one the world's foremost early oboe specialists and served as principal oboist of the English Concert and The London Classical Players. In 1996, he decided to dedicate himself full time to his conducting career.

Camille Kolles, Executive Director of the Carmel Bach Festival, says, "Paul Goodwin is the right choice to build

upon Maestro Bruno Weil's incredible achievements and the Festival's beloved history of inspired performances. He will bring a new perspective and approach that will enhance our leadership role in performance and presentation in the 21st century."

"J.S. Bach is the most timeless of composers and the least egotistical. His music has always been influential throughout the world and continues to be today. The combination of simplicity and great depth appeals to everybody whatever creed or musical taste. His music is indestructible in a way that no other composers' music is, whether performed fast or slow, on early or modern instruments, on a piano or a computer. It still exerts an arresting power."

—Paul Goodwin

from Barbara Rose Schuler Interview, December 2009



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